IN MUSIC NEWS



Anticipated Bow On RCA PAGE 25

APRIL 12, 1997

Righteous Babe An Indie Success Story

Ani DiFranco's Label Rises Up From The Grass Roots BY MARILYN A. GILLEN Righteous Babe have done nothing less Babe is seeing some 6%-8% of its than set the grass roots ablaze, and in

NEW YORK-It's been seven years since Ani DiFranco first put her powerfully frank lyrical truths

and muscular acoustic strumming onto tupe as a 20-year-old with a secondhand guitar and a first-rate talent, and founded her own label, the aptly named Righteous Babe, to release them on She has since sold some 750,000 copies of her nine solo albums That's about what a

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

major-label act like Metallica can sell in its first week in stores. But have no doubt: DiFranco's is a music-industry success story, one tinged with shades of the fable of the toise and the hare. (DiFranco's entire catalog continues to gain sales steam with every passing week, while every new release by her easily doubles the initial pace of its predecessor.) Through tireless touring and wild-



■ BY JOHN LANNERT

Mexico's new Federal Copyright Law, enacted March 24, is causing

utives in the U.S. recording and publishing industries. Jay Berman. chairman/CEO of the Recording In-

dustry Assn. of America (RIAA), says the new law was designed in the minds of the Mexicans to be the most modern copyright

But Berman says the new bill was an "inartfully drafted" piece of legislation containing amendments to the penal code that do not clearly state if (Continued on page 84)

accomplish, albeit one with an equally fierce talent to sell. Consider that, after a year in which major labels have been hammered by

the process they have shed new light big and small are elbowing one anothon just what a ficrcely indie label can er to get CDs onto shelves, Righteous Babe is still struggling to keep up with demand from a

growing web of retailers, some of whom have already begun compiling waiting lists for her keenly anticipated live double album, "Living In Clip," which drops stateside April 22 in the label's biggest rollout

yet: 80,000-100,000 copies

entire catalog come back. While labels

shinned Pink slips are darkening ods at global music giants, but Righteous Babe is in the black and adding bodies to its Buffalo, N.Y., staff, which now numbers 12. It has signed

BY THOM DUFFY

LONDON-Paul McCartney's new

olo album, "Flaming

Pie," will benefit from

high-profile exposure on

radio and television.

despite McCartney's

decision to step back

from extensive personal

promotion efforts on this

record. In addition, the

producers of "Father's

Alliance Seeking A Cash Infusion ■ BY ED CHRISTMAN

NEW YORK-Alliance Entertainment Corp., which reported much

ALLIANCE

larger than expected year-end loss es, is once again involved in discussions to bring \$100 million-\$125 million in new equity into the company, which would be used to restructure its balance sheet somes say

At a conference call with analysts March 31, the day the company reported a year-end loss of \$148.7 million, Alliance said it was in discussions with a third party to

Stars Align For Gavin **Bryars' Point Set**

■ BY BRADLEY BAMBARGER

NEW YORK-Point Music's third release from Gavin Bryars stands the

best chance yet of heightening the very contemporary English composer's international profile, given the album's starry line

up and the label's enhanced status in the newly christened Philips Music

Due April 15, "Farewell To Philoso-(Continued on page 77)



return rates of up to 40%, Righteous (Continued on page 78) McCartney 'Falls In' With Ringo, Miller On New Set

Sir Paul Lets Loose On 'Pie' Heats Up With Capitol's 'Flaming Pie' Set Film, TV, Radio Exposure

BY THOM DUFFY

SUSSEX, England-"I've really started to say to myself," muses Paul McCartney, sitting in his recording studio overlooking the English Channel, "look, what's it been worth to do all that Restles career, earn all this money, get all that fame. if at some point I don't

go, That was great, now I can have a good Lately.

BILLBOARD EXCLUSIVE McCartney's been doing just that.

bringing a spark of spontaneity and

Day," an upcoming film starring Robin Williams and Billy Crystal, have le two songs from "Flaming Pie" in the movie, which (Continued on page 76)

the new album

featuring "Song 2"

"The most accomplished

record of their career."

Spin

Rolling Stone

Heavy Rotation

Sold-out North American Tour

the very best of

Sara Smile

#1 Urban Adult

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t,v,b,o

Warner Alliance Act Caedmon's Call Bows At 1

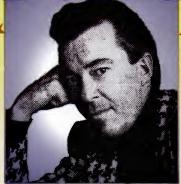




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DVD 1st-Week Sales Outpace Estimates

Test Stores Boosted By Sales To Other Dealers

LOS ANCELES First week coles of DVD software are turning retailers into believers and are starting to silence naysayers who doubted whether consumers would want another new home-entertainment technology

"All signs point to an optimistic DVD launch," says Best Buy video merchandise manager Joe Pagano. "Both hardware and software sales have been above our expecta-

The 272-store Best Buy chain introduced DVD March 24 in 74 of its stores. Pagano says a total of 7,000 software units have sold through. First-day-sales totaled 2,500 units,

At launch, Warner Home Video released 25 DVD titles in a seven-market test encompassing Los Angeles, San Francisco, Chicago, Dallas, New York, Seattle, and Washing-

ton, D.C. (Billboard, Feb. 8). Each Best Buy store in the test cities carried an average of 500 units per store and merchandised them adjacent to DVD players for sale. The store also built a demo unit and heavily advertised the availability of the

\$19.95, which is the minimum advertised price (MAP). West Sacramento, Calif.-based Tower Video also reports brisk sales

"We sold 3,000 units in the first week, or about 25% of our initial order," says Tower VP John Thrasher. "We're very encouraged by the initial sales."

He says 50 of the chain's 164 stores carried the Warner titles for \$19.99. Among the top-selling titles are "Blade Runner: The Director's Cut," "Twister,"

"GoldenEve," and "Eraser," The 1,392-store Musicland Group chain carried the product at 160 stores within the test markets. Musicland stores, which car-

ried approximately 100 units per outlet, sold the product for a full list price of \$24.98. "DVD has certainly been a surprise," says a Musicland spokesman. "Some of the stor are even out of titles like 'GoldenEye' and The Glimmer Man

The Brisbane, Calif.-based Good Guys, which traditionally does not carry software, brought in approximately 100 units of DVD titles per store to merchandise alongside DVD hardware; 53 of the chain's 76 stores are carrying DVD.

"In this case, it was definitely something we had to do for our customers," says category manager John Chin. "The most impor tant thing for early adapters is service, and

experience."

While declining to reveal actual numbers, Chin says sales have gone very well on both the hardware and the software sides. The Good Guys sold out its initial order on "Twister," "Eraser," "The Fugitive," "The Mask," and "Space Jam," Chin adds. Executives at all chains contacted say they

have reordered product. The news has Warner executives breathing a big sigh of relief after many in the industry doubted the product would ever make it to retail shelves.

"While DVD has only been available for a few days, early indications from several key accounts are that initial sales have been excellent," says Jim Cardwell, Warner exec-utive VP, North America. "Reorders have been strong, and we are encouraged by the rapid consumer acceptance of this product."

But some retailers say it's not only consumers who are buying the product. Other retailers outside of the test markets appear to be coming into the test stores and purchasing product to stock in their own stores. Pagano says individual customer transac-

chases of three or four titles "We've seen a few transactions where

Tower's Thrasher sees a similar trend. "When a product is only available in certain markets, it's not unusual that a dealer outside the area will come in and buy a few

While hardware and software dealers

appear to have the upper hand by being able to offer both products under one roof, some

Los Angeles locations. Video and laser buyer Marty Sikich says

those locations have sold through about half of the players in stock and are "acrambling" to get more.

Mechanicals Talks On Track

■ BY IRV LICHTMAN NEW YORK-All signs point toward an agreement being reached on a new mechan-ical-royalty rate for music licensed to U.S. record companies, and it looks to be in time

to take effect in 1998. Those close to formal talks among labels, music publishers, and songwriters indicate, as one executive puts it, that matters are in a "fluid negotiating mode" (Billboard Bulletin, April 2).

The current mechanical-royalty structure ends with the beginning of the new year. Negotiations on the new rate have been ongoing for several months among representative groups the Recording Industry
Assn. of America, the National Music Publishers' Assn., and the Songwriters Guild of America. As it now stands, sources say, there is

every likelihood that the mechanical rate will continue to be expressed in pennies per side, rather than percentages of wholesale

someone has come in and bought 48 units," says Pagano. "That's obviously a dealer."

copies for their store," he says, Pagano estimates that fewer than 5% of his chain's sales are to dealers, but Thrasber says about 20% of Tower's sales are to

software specialists are also carrying DVD Virgin Megaatore is selling Panasonic players at its San Francisco, New York, and

(Continued on page 81)

Parties Nearer Agreement On New Rate or retail prices of prerecorded audio software, the method used in most other nations. The parties are also working toward

a rate that would be directed to digital recordings, such as a proposed audio-only version of DVD, which is rolling out first in the home video industry. Currently, the royalty rate is 6.95 cents

per side for each song recorded, with further adjustments based on the length of the track. In addition, the 10-year-old formula adopted by the now-defunct federal Copyright Royalty Tribunal called for annual adju ments based on the Consumer Price Index. When an agreement is reached, Congress

is obligated to create a Copyright Arbitration Royalty Panel of three copyright experts to pass judgment on the terms. Any party to the agreement can appeal this judg-ment in the federal courts. The negotiating trade groups say they

have agreed to a "signature of secrecy" not to make public comment before a decision is

Retail Track

MERCHANTS & MARKETING 51

THIS WEEK IN BILLBOARD

FAMOUS SUCCESS STORY Famous Music, the music publishing wing of Paramount Pictures,

enloyed a banner year in 1996 as earnings soared, and its strong performance stems from its signings across all genres of music. Deputy editor Irv Lichtman has tha story. TOPPING IFPI'S AGENDA The international Federation of the Phonographic Industry is

focusing on excessive growth in CD plants and the resulting

potential for piracy. International news aditor Jeff Clark-Meads and Far East bureau chief Geoff Burpee report.

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Billboard Letters

MAXIMUM LOMAX

Thanks to Jim Bessman for writing and to Billboard for printing such a lengthy and informative feature [Billboard, March 29] about Rounder's imminent release of the 100plus CD series, "The Alan Lomax Collection." Lomax built a rich mother lode of music to

mine, made over nearly 60 years, beginning virtually as soon as field recording equipment was available. The CDs represent well over 1,000 "aural movies" of people at a particular place and time [who were] making music that was vitally important to them. The collection presents the

throughout our global village, telling us of their lives and concerns.

The series is indeed of enormous cultural significance today, but just imagine how important these recordings will be 100 years from now! Rounder Records deserves the commendation and support of the entire music industry for committing to release such a wealth of smazing source material, much of it drawn from the dawn of the recording era. John Lomax III

artist/manager/journalist/ nephew of Alan Lomax Kinetic Management Nashville

voices of ordinary folk

TALES OF RETAIL HEARTBREAK Once again Billboard has made me question

whether opening a music store was a good idea. Two articles in the March 15 issue prove once again that the rich get richer, and the hell with the little guy. So Walt Disney hopes to be a hero to the music retailer with their deal with McDonald's? I certainly am overjoyed that chains like Best Buy (which I think is helping to wreck the music business), Musicland, Lechmere, and Tower will be listed on these special McDonald's compilations I was getting worried that maybe they weren't making enough money. Thank God little guys like me don't have to worry about getting some of that national publicity

Then, in another article, yet another exclusive! Wal-Mart getting an exclusive Aerosmith CD? What is the deal with that? Wal-Mart? [The retailer that] won't carry some CDs if it doesn't feel like it? Does Wal-Mart do anything to promote Columbia's new artists? Does Wal-Mart have their CDs playing all day so people will hear them and ask, "Hey, who's that?" What I see here is Columbia telling everyone to go buy the new Aero smith at Wal-Mart and snubbing everyone else who promotes their product every day. It's not going to break any hearts if some-

body like me goes out of business. Mark Most

Owner Most Music Fairmount, Ind.

The National Assn. of Recording Merchandisers (NARM) keeps hammering away at record clubs. I wonder how many retailers have read Lester Wunderman's book, "Being Direct," which offers the chronology of the Columbia LP Record Club (now Columbia House). Dealers had a chance to have their own club, but they did not see the future. The book is a great read; for, in a self-serving way, it reveals the brilliance of Lester and his staff and how they solved many merchandising problems in other arenas.

NARM should get to know Lester. Hal B. Cook

Palm Desert, Calif.

Your March 8 cover story by Ed Christman and Don Jeffrey, "Electronics Webs Confront Troubled Music Departments," describes the music section of one major chain as "a shambles," "unkempt," "chaotic," "decimated," with even co-op product in understock rather than on display, and with endcaps pathetically consisting of cardboard shipping cartons with the tops ripped off. According to the same article, this retailer purposely employs fewer sales clerks than its competitors in order to cut its selling, general, and administrative expenses to the bone.

It ought not take a rocket scientist or a Harvard M.B.A. to figure out that the way to get the CDs out of the cardboard boxes, the understock into the bins, and the displays where they can be perused and purchased is to hire additional workers for each store to do these relatively simple but time-consuming tasks. But no, the company's reported solu tion is a mid-level executive restructuring of the sort the comic-strip consultant Dogbert might have dreamed up (involving "senior management reps" reporting to "district media merchandisers")—a move that the pany boasts will permit the layoffs of 25

field staff in order to further reduce overhead. Hooray! Anything to avoid employing a few more flesh-and-blood hourly-wage workers who might actually get the job done. That, in a nutshell, is the sorry mentality of American business management in the '90s.

Steven J. Hoffman Takoma Park, Md.

GETTING 'BACK' TO ANITA COCHRAN

The column by Timothy White on Anita Cochran (Music to My Ears, Billboard, March 15] was welcome news and offered up his usual balance of detached reportage seasoned with a clear regard for his subject. I'm eager for the hardcover "Music To My Ears" nexus of musicologic and social observations. Inevitably, White tells me what I'm thinking, so confirmation is his approach! Prose artful enough to convert a nonparticipant observer to a point of view.

Van Dyke Parks Los Angeles

Thank you very much to Timothy White for the excellent column on Anita Cochran! I saw her on "Prime Time Country" almost a month ago (with Deana Carter) and have been anx-



iously waiting to hear more about her. So I

read your article-no, I devoured it-and it really got me pumped up again for the new "Back To You" album [due April 22], which may not hit this one-horse town before May. Jack R. Sachtien Stevens Point, Wis. VISIONARIES VS. THE HERD

David Flinter's commentary, "Don't Sti-fle Rock's Creative Expansion" [Billboard, March 22], raised some fundamental creative issues. Too often, attendance at a "hot" gig can be akin to an aural "Emperor's New Clothes" experience, where there is a lack of originality-let alone talentin the act, and the buzz is a result of the right industry connections or cloning potential. I often ask myself why this herd mentality can be the norm. The answer. simply, is fear.

We talk about visionaries in this business, and they are precious. It's these people who contribute to opening the doors to brilliant and innovative new music. The beauty of it these days is the interface of rock-based music with other forms to create new ones. The mantra that all creatives in the talent-seeking and developmental areas should adopt is, "Today's alternative can become tomorrow's mainstream." The music business is a wasteful busi-

ness. However, in music publishing, we try to be patient toward the development of our acts until the time is right for them to be picked up by the rest of the business. But if the creatives don't work on acts that genuinely excite them, how can they expect the rest of the world to feel the same way? Dave Massey

Creative & International Director Hit & Run Music Publishing Ltd. London

HANKERING FOR HANK Thanks for the excellent article, "Studio

Could Be Another 1st For Thompson Nashville Scene, Billboard, March 291, by Chet Flippo, on Hank Thompson! Casey Monahan Texas Music Office Office of the Governor

Austin Texas

ENTHUSIASM FOR AN ANNIVERSARY Flying cross-country, I read Timothy

White's recent piece ["Anniversary Of An Enthusiasm," Music to My Ears, Billboard, March 29] celebrating the anniversary of his column I was touched and I mean that sincerely. In a business that has become so hitdriven, it is refreshing to know someone who has a forum as large as his will still go out on a limb and talk about bands and trends that have nothing to do with what is going on at radio, MTV, and mass consumer culture. I applaud his independence. Keep enlightening and entertaining.

Ed Eckstine President debris records Now York I really enjoyed the personal Music to My

Ears "Anniversary" column. Bryan Thomas Director of Publicity

Del-Fi Records Inc West Hollywood, Calif.

Timothy White's Music to My Ears columns are always insightful, informative, and entertaining, but "Aniversary Of An Enthusiasm" was especially good. For me, and I am sure many others, it came at just the right time. The importance of living "an original life" can never be overstated. Steven V. Holsev

Detroit

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billhoard or its management. Letters should be unhanted to the Letters Editor Commentaries abould be unhanted to Commentary Editor Marilyn A. Gillen. Billhoard. 1515 Broadway. New York, N.Y. 10005.

BILLBOARD APRIL 12, 1997

Verye Master Editions are new reissues of landmark Verye records from the '50s and '60s, using the best possible audio sources, Meticulous restoration of the original master tapes and high resolution 20-bit digital transfer deliver optimal sonic clarity, far superior to previous versions released on CD in the mid-'80s.

Additional music is included for the first time: bonus tracks, alternative takes, singles, incomplete versions — even studio conversations. (Placed at the end of each disc, these selections leave the original LP sequence intact.) Beautifully designed full-color digipaks include the LP cover art and liner notes, plus new essays and previously unavailable photography.

Verye Master Editions set a higher standard in the realm of classic jazz reissues, offering a superb value to the consumer. The series will include 20 releases this year, starting with the ones pictured here in May and the remainder in June and July. These titles are proven best-sellers, with broad appeal to both the occasional and hard-core jazz enthusiast.





Stan Getz-Joáo Gilberto Getz/Gilberto



The Oscar Peterson Trio



Jimmy Smith-Wes Montgomery The Dynamic Duo





Wes Montgomery Movin' Wes

Stan Getz-Chartle Byrd Jazz Samba AVAILABLE JUNE Count Basie April in Paris Ella Fitzgerald Sings the Cole Porter Song Book Stan Getz Focus

Lester Young With the Oscar Peterson Trio AVAILABLE JULY Duke Ellington and Johnny Hodges Play the Blues Back to Back Dizzy Gillesple - Sonny Rollins - Sonny Stitt Sonny Side Up Coleman Hawkins Encounters Ben Webster Antonio Carlos Jobim The Composer Plays Charlie Parker - Dizzy Gillespie Bird and Diz The Oscar Peterson Trio We Get Requests Tony Scott Music for Zen Meditation



Elia Fitzgerald Sings the Rodgers and Hart Song Book



III Evans Americans With Myself



HBO To Launch Rock Series

Warner To Co-Produce Weekly 'Reverb'

RY RRETT ATWOOD

LOS ANGELES-HRO is making its first entry into original music series programming with "Reverb," a weekly show that features uncensored performances and interviews with developing major- and independont lobel rook acts

The commercial-free program, which is being co-produced with sister company Warner Music Group. is scheduled to air Sundays at 11 p.m.

in the Eastern time zone on HBO2.

the second feed of the pay programmer's multichannel ser Eels, Pavement, and Poe are slated for the dehut episode, which airs April 13. Future shows will feature Archers Of Loaf, Cibo Matto, Fail-ure. Fountains Of Wayne, Eva Haze, Gigolo Aunta, Bill Janovitz, Lemonheads. Letters To Cleo, Melvins, Morphine, Bob Mould, Railroad

Jerk, the Rev. Horton Heat.

(Continued on page 84)

Shand Bows Eagle Rock New Company Racked By BMG

■ BY JEFF CLARK-MEADS

LONDON-Castle Communications founder Terry Shand is returning to the music industry with a new BMGhacked company, Eagle Rock Enter-

Shand left Castle at the end of last year (Billboard, Nov. 30) over reported disagreements with Al Teller, head of the Alliance Entertainment group,

which bought Castle in 1994. Before the purchase, Castle was a strongly independent-minded company that, in a 14-year history, had grown an estimated \$65 million in 1996. The tactics it used to achieve that will be broadly replicated at Eagle Rock.

An Eagle Rock statement says that the new company will sign artists for new, full-priced recordings, that there will be "an aggressive catalog acquisition and exploitation strategy with

plans for mid-price and budget lines." and that "Eagle will also create and produce television and video programs of major music events for worldwide distribution." Shand says the major difference

between Castle and Eagle Rock is the 14 years of experience he has someon. lated in the interim and the level of funding available, "I started Castle with [\$120,000]," Shand says. "Now we save a hundred times more mone BMG Entertainment U.K. and Ireland has taken a "significant minority stake in the venture," with Shand and his fellow directors holding the rem

ing equity. Those directors include his former Castle colleague Geoff Kempin though Shand's longstanding associ-ates Jon Beecher and Dougie Dudgeon, who also departed Castle last year, are not involved Shend save The lisison with RMG means that

Eagle Rock's first source for estalog (Continued on page 85)

Gaylord Buys Blanton/Harrell.

Launches FVE BY DEBORAH EVANS PRICE

NASHVILLE-Gaylord Entertainment Co. has purchased Nashville hased management firm Blanton/Harrell Entertainment for an undisclosed sum and is launching a new division, Family Values Entertainment, Michael Blanton and Dan Harrell will serve as co-presidents of

Blanton/Harrell Entertainment manages the careers of Amy Grant, Michael W. Smith, Gary Chapman, author Frank Peretti, and recent Grammy-winner Wayne Kirknatrick. a co-writer on the Eric Clapton hit "Change The World."

The new division will encompass Blanton/Harrell Entertainment; Z Music Television, the company's Christian video network, which will (Continued on page 85)

Record Bust May Curb Bootleg Biz Worldwide

BY BILL HOLLAND

WASHINGTON, D.C .- A hust that netted some 800,000 bootleg CDs and resulted in the indictments of 13 people is expected to disrupt the global bootleg industry, according to the Recording Industry Assn. Of America (RIAA). A massive sting operation March 27

snared several alleged international bootleg kingpins in the higgest bootleg bust in the history of the RIAA. According to the RIAA, the individuals, who operate in the U.S. and 12 other countries, were indicted on charges of conspiracy to manufacture,

(Continued on page 78)

French Revive Value-Added Tax Controversy

■ BY REMI BOUTON PARIS-The European record indus tru's most entranched problem is back

on the political agenda. the rate of However the issuevalue-added tax (VAT) on music—is shrouded in as much confusion and conflicting priorities as ever.

The core of the issue, though, remains clear. The European record industry has long argued against what it sees as the uningt treatment of



tend that it is unfair that books and magazines are classified by the Euro pean Union as cultural goods and therefore have low or no VAT, where as music is not considered a cultural good and consequently has VAT levied

on it at up to 20.6% of retail price. In practical terms, this means that, in the U.K., for example, no VAT is paid on pornographic magazines, while consumers have to pay a 20% levy for Beethoven symphonies.

The French industry, often seen as the standard-bearer in the pan-European VAT fight, is now being bolstered by the issue's return, thanks to French President Jacques Chirac.

Chirac said during his 1995 election (Continued on page 85)

At Irish Confab. U.S. Faulted On **Royalties Issue**

■ BY KEN STEWART

DUBLIN-The U.S. is being accused of failing to honor international copyright conventions hy waiving perfo mance-royalty payments for music used in bars and stores.

The so-called Aiken Exemption decided by the U.S. Supreme Court allows limited nonpayment of royalties in the broadcasting of music in a retail environment. But, contends Irish copy right lawyer Damian Collins, that exemption contravenes the Berne Convention treaty.

Collins, speaking at the "Copyright And Related Rights In The 21st Centuconference here March 22, argued, "It's a provision which effectively exempts from copyright protection the use of broadcast music in a large number of retail premises, such as bars, restaurants, shops, and so forth. "It means that if Irlsh music is

fused) in an Irish puh in New York or San Francisco, copyright holders in Ireland cannot collect any royalties." Collins asked U.S. Patent and Trade mark Office attorney Jeff Kushan if there were any plans to adapt the 1976 U.S. Copyright Act to the Berne treaty's standards, "which," Collins said, "you are probably obliged to do under the TRIPS [Trade Related Intellectual Property Rights] agreement."
Collins added, "As far as I can

understand, [there seems to be] a tendency to the opposite direction, because at the moment we have before (Continued on page 84)

'VH1 Honors' Seeks To Save The Music

RY RRETT ATWOOD LOS ANGELES-VH1 is partnering with local cable systems and public schools for the establishment of the nonprofit fund Save the Music which supports the advancement of music



education through the purchase and donation of musical instruments to public school sys-

duced at the fourth annual "VH1 Honors" event, to be held April 10 at the Universal Amphitheatre in L.A. The show, set to air April 11 at 9 p.m., will feature live performances by 4, Stevie Wonder, Sheryl Crow, Celine Dion, Steve Winwood, James Taylor, and the 'VH1 Honors'' will also contain a

taped message from President Bill Clinton, who will stress the importance of supporting music education in "The perception in past administra-

tions has been that music education is among the perks of education that could be cut," says VH1 president John Sykes. "The smart lobbyists were able to focus on the more abstract arts programs to get funding cuts on all the arts. But music education is not a luxury. It doesn't matter whether or not you are liberal, conservative. Democrat, or Republican. This is a bipartisan message to invest in the future of our children."

Concert Promoter Arrested German Faces Tax Evasion Charges MUNICH-Germany's leading con-Mama Concerts' clients have included

Martell Magic. Epic Records Group chairman David R. Glew, center, will recei

The gala event will be hosted by Gioria Estefan and feature a performance by

the T.J. Martell Foundation's Humanitarian of the Year Award May 8 in New York.

Celine Dion. Marish Carey will present the award, and Cyndi Lauper will sing the

national anthem. The T.J. Martell Foundation has raised nearly \$100 million for

leukemia, cancer, and AIDS research since its inception in 1975. Pictured, from left,

chairman, T.J. Martell Foundation; Glew: Frances W. Preston, president, T.J. Martell

are Dr. James F. Holland, scientific director, T.J. Martell Foundation; Tony Martell,

Foundation and Thomas D. Mottola president/COO Sony Music Entertainment

cert promoter, Marcel Avram, was arrested April 2 and detained on charges of tax evasion.

Avram's Munich-based company, Mama Concerts & Rau, is promoting Michael Jackson's 1997 European tour, which opens May 31 in Germany and also takes in the U.K., France, and Holland. Avram promoted the singer's first solo concerts in Europe in 1988,

as well as his Dangerous world tour five years later. Aside from Jackson.

The music channel will encourage (Continued on page 85)

CMA Campaign Tells Madison Ave.: 'America's Sold On Country' BY TERRI HORAK so that's why we're so aggressively committed. says CMA executive NEW YORK-The Country Music director Ed Benson, "These kind of

[marketing] involvements provide Assn. (CMA) is going directly to Madi growing opportunities for our industry son Avenue and corporate America in an effort to attract advertisers and and growing satisfaction and results ors to the world of country music. on the corporate side." The CMA has launched a series of Other primary sponsors of what has regional presentations designed to been duhbed the America's Sold on educate ad agency and corporate mar-

Country Tour include Billboard sister publication Adweek Magazines and Interep, the radio sales and marketing firm, CMT, TNN, and Country America and Country Weekly magazines are also on board with secondary sponsorships.

(Continued on page 15)

Rod Stewart, Tina Turner, Whitney on, Frank Sinatra, Paul McCart ney, Eric Clapton, Pink Floyd, Michael Bolton, and Bruce Springsteen

In a prepared statement, the com-pany said, "Marcel Avram will continue to devote all his powers to proving that the charges are without foundation and to maintaining Mama Concerts & Rau as his life's work." The statement added, "Mama Con-

certs & Rau's business operations will continue as usual, with all concerts to take place as scheduled." Avram's arrest follows a three-year

investigation by German tax authorities, who confirmed his detention but would not comment further. Mama Concerts sources indicate that the allegations relate to foreign companies and artists for whom concerts were arranged. In the past two years, the firm has been active in East European Mama Concerts & Rau promotes

approximately 1,000 concerts annually, and Bucharest-born Avram has been in the music business for the past quarter century. Among other honors, he has been awarded the Order of Merit of the Federal Republic of Ger-

In March, another top German concert impresario, Matthias Hoffman, was hriefly detained on tax matters. WOLFGANG SPAHR

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keting executives about the buying

power of consumers within the coun-try music audience and the added

value of connecting hrands to country

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V.P. Records' Hall Bends **Voice To Reggae Groove**

of passive sometimes, and he says, 'Go and do it, show you can do it.' "

solo album, in 1987. It was followed by 1995's "Missing You Baby."

"Magic," which Hall co-produced

with Wilson, was first released in

1996 in Japan, where she is an estab-

"The album's theme is love," says

Hall, "because it is very vital—to the

She adds, only half joking, "If you had

more peace between men and women,

That unifying concept ties togeth-

er "Magic's" grab bag of original Hall

tunes past and present and her reg-

gae treatments of R&B, gospel, pop,

and reggae classics. Hall's soaring

version of Candy Statton's "Young Heart Run Free" is a fitting opener

that gives way to an original, "Lone-

ly Days," released as two singles in

Jamaica in approximately two years,

one in combination with DJ [reggae

with another mic rocker, Nardo

this day and freshened up for the

album, "I Was Born A Woman," was

written by Lenny Littlewhite for his

1979 movie "Children Of Babylon,"

featuring Jamaican singing legend

Bob Andy. Among other reggae cov-ers are Bill Withers' "Lean On Me"

("an old favorite of mine," says Hall)

and the Carpenters' "I Know I Need To Be In Love"—both of which were

suggested by Hall's Japanese dis-

Although the title track features

Hall's singing, in other single versions

of the tune Hall switches gears and

DJs (reggae raps). "I'm one of the

first to go onstage and sing and DJ,"

The stand-out exception to

(Continued on page 15)

"Magic's" reggae rule is Hall's ambi-

tributors, Teichiku and 24/7

Another Hall standard played to

rapperl General Degree, the oth

Ranks.

she notes.

crime would drop dramatically."

world and between man and woman."

lished reggae superstar.

Hall recorded "Perfidia," her first

■ BY ELENA OUMANO

NEW YORK-Singer Pam Hall's third album, "Magic," released March 25 on V.P. Records, bends her pliant, husky alto to the broad range of styles accommodated by the clastie reggae groove

As is typical for a Jamaican female vocalist, Hall's career has been devoted mostly to "sweetening"-providing harmonies and counterpoints for male artists.

worked with the best.



But starting with her first single release, "You Should Never Do That" (a mid-'70s duet with singer Tinga Stewart), Hall has

In recordings, she's backed everyone from Dennis Brown, Peter Tosh, Jimmy Cliff, and Bunny Wailer to the Fugees, in their recent revamp of Bob Marley's "No Woman No Cry." And from time to time. Hall has slapped hass on wax, for others as well as for her own recordings.

In performance, Hall is equally distinguished, having worked with Toots & the Maytals and Ziggy Marley & the Melody Makers and filled in for Judy Mowatt of the I-Three, But, also typical for a woman reggae artist, Hall's solo stage career has not been as active as it should have been. "In terms of getting shows, it's

rough, because most of them feature only men," says Hall, whose sister Audrey and brother (under the moniker Size II) are highly-regarded singers in the Jamaican industry. "But in general, I get tremendous respect from the musicians and producers and everyone I work with. And my partner in crime, [producer/manager1 Errol Wilson, is very supportive and creative. I can be kind

Artists' Popularity Grows Beyond Home Regions

Chesney, Morrison Find New Audiences **BNA's Chesney Ready** Need To Know" in 1995.

To Break Out Of Pack

■ BY DOUG REECE

LOS ANGELES-BNA recording artist Kenny Chesney's career to date has been characterized as a "alowburning fuse on its way to a big explo-

That explosion, the climax of a threeyear haul in the lower half of The Billboard 200, was finally realized when his latest album, "Me And You," reached No. 89 on The Billboard 200 for the week ending April 5, making Chesney a Heatsecker Impact artist.

This issue, the album climbs to No. 85 and has sold more than 270 000 units since its June 1996 release according to SoundScan The artist's career, which began with

the mediocre performance of his 1994 Capricorn debut, "In My Wildest took a turn for the better when RCA's BNA label released "All I

That album spawned two top 10 hits on the Hot Country Singles & Tracks chart with the title track and "Fall In Love" and resulted in album sales of

"I'm really glad it's developed the way it has," says Chesney, "We've been taking these steps every time we go out with a new album, and that's a very cool





way to go about it. Looking back, I can see that I learned something at every level that carried me into the next one RCA VP of sales (U.S.) Ron Howie (Continued on page 15)

'The Mack' Returns To U.S. With Atlantic Bow

■ BY DOUG REECE

more than 200,000 copies, according to LOS ANGELES-The U.S. success of "Return Of The Mack." the Atlantic Records debut by Mark Morrison, rep resents a triumphant homecoming of sorts for the U.K.-based R&B artist.



Morrison, who grew up in Leicester, England, spent his high school years in West Palm Beach, Fla., before heading back to the H K, in 1993. It was there that the artist grad-

uated to stardom. surpassing even the Beatles by scoring five top 10 singles from "Return Of The Mack," which was released in the U.K. on Eternal (Billboard, Dec. 21, 1996).

Europe Embraces Garfunkel's Hybrid Debut

■ BY PAUL SEXTON

LONDON-In the words of one of his solo songs, and to considerable commercial effect, Art Garfunkel has become a "Traveling Boy."

The veteran singer, whose career has been relatively low-key in recent years, has made a surprise international comeback at retail thanks to "The Very Best Of Art Garfunkel Across America," the first-ever live album in his 27-year solo career.

At press time, the 17-track recording, made last April at his Ellis Island, N.Y., shows, was close to gold status (100,000 units) in the U.K. It has also charted in Germany, the Netherlands, and Spain, inspiring a 26-date European tour, beginning March 28 in Denmark, at venues with an average 2,000-

"My central creative activity these days is live concerts," says Garfunkel.

I love refining my show, getting the band to groove as much as possible. So being the leader of s band doing shows all around Europe is a dream." The record title refers to his spare-

time, 12-year solo walk across the U.S. (something he might try next in Europe, he says), while the album includes both highlights of his individual career and his

first solo recordings of several landmark Simon & Garfunkel songs. "Sometimes I think you get points

when you travel far," says Garfunkel of his current overseas success. "If I were to go to New Zealand, I might get a particularly large (audience), because if you came so far to reach them, you're

appreciated more for it." The album and the artist will soon be coming home, however, when the set becomes the first U.S. release (on May 27) for Hybrid Recordings, a division of the Metropolitan Entertainment Group. Garfunkel is a client of the group's management company, and the television division of Metropolitan was co-producer with the Disney Channel and NHK in Japan of the TV special

made from the Ellis Island shows. Hybrid Recordings CEO/Metropolitan senior VP Michael Leon says, "The plan was to have a successful TV sne-(Continued on page 85)







Blige 'Shares Her World' On MCA Album

New Attitude, And Producers, Mark Artist's 4th Set

■ BY SHAWNEE SMITH

NEW YORK-With Mary J. Blige's fourth album, "Share My World," slated for an April 22 release, the MCA recording artist just recently found the courage to listen to her first set, "What's The 411?," which debuted in 1992 and went on to sell 2.3 million units, according to SoundScan.

"It took me [a while] to sit down and listen to the '411' album, because I didn't like what was going on personally when I recorded it," says Blige. "I was at this point where I didn't want to hear myself sing or even talk on the answering

machine. I didn't like my life." But now, with Blige having recently shed all the negative personal and professional influences in her life-she's single, hangs out only with her sister. Latonya, and has hired new managers. Steve Lucas and Steve Stoute-"Share My World" marks ber personal and musical rebirth

"I'm loving myself right now," she "I'm important to me now, so I don't have no time to be trying to please [people] with some hard rock bullshit."

shbed the "Queen of Hip-Hop Soul" for her heavily sampled tracks and street-inspired fashion, Blige has revealed a softer side as a result of her new outlook Instead of the baseball caps and combat boots she popularized, ads now showcase Blige in high-fashion hats, clothes, and furs. On her new album, too, Blige has

traded in the hardcore sounds of Sean "Puffy" Combs, who produced the bulk of her previous sets, for the smooth production talents of Jimmy Jam and Terry Lewis, Kenneth "Babyface" Edmonds, James Mtume, Rodney Jerkins, and TrackMasters.

The new collaborations have given Blige room to experiment lyrically and musically, resulting in songs now absent of the desperate longing for love

and happiness found on previous sets.

The album also includes a duet with R&B stylist R. Kelly, "It's On." From a musical standpoint, I think the producers really expanded [Blige's] borizons," says Jay Boberg, president (U.S.) of MCA. "Mary knew this was the time to really reach as an artist, and she was involved in every step of the cre-



gests that love is the ultimate tool for attaining longevity. The single pre-miered at the Soul

Train Music Awards March 7 and hit radio and video outlets March 12. "The track erased all the question marks about whether she will be accented hack in terms of her mainstream audience," says Don E. Cologne, assistant PD/music director at WGCI-FM Chicago, "It's been the No. 1 most-

played song, according to our playlist, for the past two weeks. I'd be very surprised to see people shy away from it." Though MCA has no plans to release

a commercial single until after "Share My World" drops, customers at the Wherehouse chain are already requesting the single.

"The album is gonna be buge," says Violet Brown, urban music buyer for the chain. "Mary is really maturing, and she sounds great. Her look is fantastic, the video is amazing, and she's got her head in a good place right now." Blige is scheduled to do an in-store

at Wherehouse as part of a national instore campaign kicking off the week the album debuts. She will also appear on "Late Show With David Letterman" April 22.

Blige begins an international promotional tour in Canada at the end of (Continued on page 77)

Gato Barbieri's Comeback Set Released On Columbia

■ BY JIM MACNIE

NEW YORK-In the record industry, product continuity is a retailer's ally. Talk to a few people ahont

comehacks, and the "wbat have you done for me lately?" ayndrome is sure to he part of the

But jazz producer Philippe Saisse knows that a powerful per-

sonality can raise eyebrows, even if it has been well over a decade since the artist's last album. When Gato Barbieri's "Que Pasa?" is released by Columbia on Tuesday (8). Saisse will have a firsthand view of the audience reaction. For the past three years he has been working with the mighty tenor saxophon-ist—a man he calls "maestro"—help-ing to sculpt Barbieri's return to the marketplace. Together, the pair have created some of the heartiest contemporary jazz to come along in

"Que Pasa?" is the Argentina-born improviser's first disc since 1982's "Apasionado" on the Doctor Jazz label. It casts the 62-year-old Barbieri, who has been both keen avantgardist in the '60s and blustery romantic in the '70s, as a modern pop-jazz instrumentalist with a yen for supple funk cadences and colorful sonic textures

(Continued on page 14)

Meat Loaf, Elton, Diamond Lead March Certifications BY CHRIS MORRIS of 9 million, matching the level set by gold, marking his first RIAA awards

LOS ANGELES Ment Lonfo 1977 Epic debut "Bat Out Of Hell" flew to new heights in March, when the Recording Industry Assn. of America (RIAA) certified the album for sales of 13 million units. Last month, the trade group certi-

fied the Eagles' "Their Greatest Hits 1971-1975" (Asylum, 1976) at 24-times platinum, tving the U.S. sales peak of Michael Jackson's "Thriller" (Epic. 1982) (Billboard, March 29), Veteran performers Elton John and

Neil Diamond weighed in with new landmarks in March. John's "Love Songs" (MCA, 1996) became his 20th platinum album, while Diamond's "Live In America" was certified as his 34th gold title. Elvis Presley leads in both categories among male solo performers, with 29 platinum sets and 61 gold awards.

Mariah Carey's "Daydream" (Columbia, 1995) was certified for sales her 1993 Columbia set "Music Box Whitney Houston is the only other female soloist with two or more albums that have sold at that magnitude. Joining the million-selling elite with



smoothie Maxwell (Columbia). Alone among gold-album dehu-

tantes in March was country vocalist Trace Adkins (Capitol Nashville). Bad Boy Entertainment mogul Sean "Puffy" Combs had a big month as a performer: His single "Can't Nobody Hold Me Down," released under the handle Puff Daddy, was simultaneously certified platinum and

as a performer. U.K. quintet Spice Girls also picked up platinum and gold plaques for their Virgin smash

Rapper Lil' Kim notched her first million-selling single with "No Time" (Rig Reat). A complete list of March RIAA cer-

tifications follows. MULTIPLATINUM ALBUMS

Eagles, "Eagles—Their Greatest Hits 1971-1975," Asylum, 24 million. Meat Loaf, "Bat Out Of Hell," Epic,

Engles, "Eagles Greatest Hits Volme II," Elektra, 9 million.

Mariah Carey, "Daydream," Columbia, 9 million. John Michael Montgomery, "John Michael Montgomery," Atlantic, 4 mil-

Various artists, soundtrack, "Space Jam," Atlantic, 3 million. Various artists, "Secret Love,"

Travia Tritt, "Ten Feet Tall And tproof," Warner Bros., 2 million Little Texas, "Big Time," Warner Bros., 2 million

Stevie Ray Vaughan & Double Trouble, "Texas Flood," Epic, 2 million. Alice In Chains, "Alice In Chains," Columbia, 2 million. Alice In Chains, "Face Lift," Columbia, 2 million.

PLATINUM ALBUMS The Wallflowers, "Bringing Down

The Horse," Interscope, their first. Various artists, "Classic Disney, Volume 1," Walt Disney. Various artists, "Rock & Roll Era, 1961," Warner Special Products.

Quad City DJ's, "Get Up And Dance," Quadrasound/Big Beat, their first Maxwell, "Maxwell's Urban Hang Suite." Columbia, his first.

Little Texas, "Kick A Little," (Continued on page 15)

TURNTA

RECORD COMPANIES. John Ray is promoted to senior VP of legal and business affairs for Capitol Records in Hollywood, Calif. He was VP of business affairs. Mike Maska is promoted to VP of

sales and field marketing/VP of marketing, associated labels, for Mercury Records in New York, He was VP of s and field marketing. Jeff Appleton is appointed VP of promotion, East Coast, for Island

Records in New York. He was VP of rock promotion and field operations at N2K Encoded Music in New York motes Kent Anderson to VP of sales.

It appoints Michael Stone VP of promotion: Mick Stevanovich Midwest. regional sales manager; Rhonda Foreman national sales coordinator, and Bud Katzel sales consultant. They were, respectively, director of sales and merchandise; national director of pop promotion at Virgin Records: Mic regional sales manager for MCA



ager for MCA Records; and senior VP of

Paul Burgess is promoted to VP of narketing for TVT Records in New

York. He was director of sales and

director of business administration for Sony Music International in New York.

He was director of contract adminis-

motes David Goldfarh to director of

product development and Cheryl Brown-Marks to director of mar-

Jive Records in New York pro-

Paul Gilbert is promoted to senior

marketine

sales and distribution at GRP Records





PolyGram Holding in New York

promotes Carol Hendricks to direc-

tor of artist contracts and Nolly

Grenaway to director of Island roy-

alties. They were, respectively, man-

ager of artist contracts and manager

Eric Kayser is promoted to asse

national manager of promotion.

ate director of radio promotion for Rhino Records in Los Angeles, He was

Joseph Guzik is promoted to

enior director of promotion and mar-

keting for Earache Records in New

of Island royalties.



legal affairs.



Ray Mancison is appointed nation





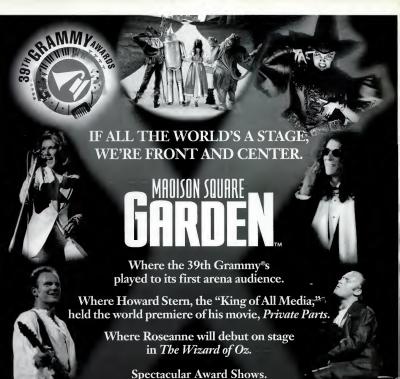


Agency in New York. He was an inde-

D. Hutson Miller is appointed A&R coordinator for TV and film soundtracks, urban, at EMI Music Publish-

al director of radio promotion at Paradigm Associated Labels in New York. He was director of promotion, North-east region, for Giant/Revolution ing in Los Angeles. He managed artists. and producers. RELATED FIELDS. House of Blues PUBLISHING, Robert E. Allen is promoted to director of legal affairs for

Entertainment in West Hollywood. Calif., appoints Joseph C. Kaczorows PolyGram Music Publishing Group in ki CFO and Rlek DeMarco senior VP Los Angeles. He was an attorney in of operations. They were, respectively, senior VP/CFO at the Cannell Studios Rohert J. Shaw is appointed and VP of operations for the California COO/executive VP of the Harry Fox Pizza Kitchen.



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Mark Eitzel Lightens Up On 'West'

WB Sees Peter Buck Collaboration As Breakthrough really thrown off the cuff. A lot of my

BY CRAIG ROSEN

LOS ANGELES-With "West," the second solo effort by former American Music Club front man Mark Eitzel, the singer/songwriter known for his melancholy, confessional songs has made the most upheat alhum of his career, thanks to a little help from his friends.

The alhum, due May 6 on Warner Bros., is a collaboration between Eitzel and R.E.M.'s Peter Buck, with support by Tuatara, an instrumental unit featuring Buck, the Screaming Trees' Barrett Martin, and Critters Recein's Skerik (Rillhoard, March 1). While Buck's pop instincts bave brightened Fitzel's grim world view. Eitzel's still not exactly a shiny happy

Yet working with Buck and Tuatara was a pleasure for Eitzel. and he expects more of the same en he hits the road with the band in May on a tour that will also feature the Scott McCaughey/Buck side project the Minus 5. The tour, hilled as the Magnificent Seven Versus the United States, will feature a revolving lineup that will play songs hy Eitzel, Tuatara, and the Minus 5. (Eitzel is managed by Janet Billig of



Manage This and booked by Bob Lawton at ICM.) "It's going to be fun," says Eitzel.

"That's my modus operandi. I just keep telling myself just to have fun. For some, no such mantra is necessary, but for Eitzel, having fun isn't "I'm a neurotic bastard," he admits, "and when I have a few drinks, it's a bad, bad, bad thing. That darker side is also present on 'West." which at times recalls Eitzel's previous work on such tracks as "Fresh Screwdriver" and the more somber moments of R.E.M.'s "Automatic For The People" in such cuts as "Stunned & Frozen."
Says Eitzel, "These songs were

songs. I work pretty bard on . . . usually try to make internal statements. I know it isn't a good thing for pop musicians to do or talk about, but I try to make music that will last yond my life."
While Eitzel may have used a very

studied approach to songwriting and recording in the past, that wasn't the case with "West." In fact, the entire project was a fluke.

"Peter came to a show I played in Seattle at the Crocodile Cafe, and we bung out afterward," Eitzel recalls. 'We had a huge argument about a film we saw . . . and in the course of this argument, we exchanged phone numbers, and I said if he was ever in the Bay Area. I would show him the best place to eat dinner."

Buck took Eitzel up on the offer and showed up in San Francisco, "He came down for a week with the intention of putting a guitar track on a song of mine or something, but then we (Continued on next page)



Roots meet with lebel executives to discues their lebel debut, which will be out in early 1998. Standing, from left, are bend members Andrew Winn. J.C. Kuhl, and Brian Jones and Red Light Monagement's Chris Tetzeli. Sit-ting, from left, ere Jeck Rovner, executive VP/GM, RCA Records; Bruce Fighr, senior VP of A&R/artist development, RCA; and band member Stew ort Meyers.

With A Hot New Cut. Capitol's **Brooks Makes Radio Connection**

RY CHRIS MORRIS

LOS ANGELES-Capitol Records has quickly found that reaction to the first track off of Meredith Brooks' new album, "Blurring The Edges," due May 6, is nothing to bitch about.

"Bitch." Brooks' leadoff single, was

getting significant airplay in advance of its official March 25 release to modern rock radio, according to Capitol VP of marketing Steve Rosenblatt, KROQ Los Angeles, KNRK (New Rock) Portland, Ore., WHFS

Washington, D.C., WHYT (the Planet) Detroit, KITS (Live 105) San Francisco, and KEGE (the Edge) among the stations that moved early

on the song. These guys are already all over this," says Rosenblatt. But he adds that marketing Brooks' label debut is about more than one radio-friendly tune.

"We want to make the connection very quickly hetween 'Bitch' and Meredith Brooks, because we think we have a very reactive song," Rosenblatt continues. "We want people to know by the time this record comes out that, when they hear 'Bitch' on the radio, it's Meredith Brooks. So our initial campaign will really be about 'Bitch,' but once the album comes out, it's going to be about Meredith Brooks, because we don't want people to get hung up on the name of the song . . . We don't want peo-ple to think, 'Oh, here's this novelty song,' because it's not about that." "Blurring The Edges" marks the

reintroduction of singer/songwriter/ guitarist Brooks to listeners after an eight-year absence from recording. In 1989, she was signed to A&M as a member of the Graces, a group she cofronted with former Go-Go's member Charlotte Caffey and Gia Ciambotti. who later became a member of Bruce Springsteen's touring troupe.

"I went through some changes, start-ing with leaving the Graces," Brooks recalls. "I went out on my own, and I started writing full time, and I took a break and did a lot of different things. I met my husband and I got married, and that was an interesting path in my life to take. My husband and I ran a restaurant. Then, about two years ago, I met my manager, Laurie Levy, and I ent into it full time again. I got away from the business long enough to find out that I really had something I want-

ed to say again. Brooks attributes part of her layoff to being at odds with some prevailing trends in the rock world. I was really bored with music, to a

point, during the grunge period," she explains. "I really believe music is cyclical, and I saw this dark, dark pattern for a time, and I wasn't interested in being necessarily a part of that, and I wasn't finding a lot of interest for what I was writing about. People are inter ested (now), because people got tired of hearing how bad it is."

Most of the material on "Blurring The Edges" was written during the last two years by Brooks (whose songs are published by Kissing Booth Music (BMI) and a number of collaborators. including her friend Shelly Peiken, who co-authored six of the album's 12 songs, (Continued on page 40)

Fresh Fellow Starts Malt Records: Zombie Has Something To 'Crow' About

bu Melinda Neuman

S TUFF: Scott McCaughey of Young Fresh Fellows as started Malt Records, a new imprint that will be distributed through Hollywood Records. The label's first release will be "The Lonesome Death Of Buck McCoy" by the Minus 5, a side project of McCaughey's with R.E.M.'s Peter Buck. Out May 6, the album also cludes appearances by the Posies' Ken Stringfellow

and Jon Auer, Screeming Trees' Barrett Martin, and Pearl Jam's Mike McCready, The idea for Malt began brewing when the Minus 5 contributed a track to Hollywood's 1995 John Lennon tribute album, "Working Class Hero." Malt is expected to release two to three allums a year. Additionally, McCaughey may act as an A&R source for Hollywood Records . . . Hall & Oates are working on a reunion record. according to Tommy Slms, who says he's been asked to write and produce for the pro-

ect. "We baven't gone into the studio yet, I think it will be sometime this year," he says. "I'm a big fan of theirs. I grew up on 'Sara Smile' "... Rob Zomble is talking to "The X-Files" creator Chris Corter about directing an episode of the popular show. The busy Zombie has also written the third installment of "The Crow," which he will direct. "It's not really a sequel," says Zombie, who adds that he's working on a score with Nine Inch who alls ... Howard Levy, most noted as Béla Fleck & the Flecktones' former harmonica player extraordi-naire, has signed a solo deal with Blue Note Records... The House of Blues Music Company will release "Songs Of Janis Joplin-Blues Down Deep," a 13-song tribute album, Tuesday (8). The collection, distributed through Platinum Entertainment/PGD, includes covers of Joplin tunes by Taj Mahal, Etta James, Lou Ann Barton, Otis Clay, and Koko Taylor, among others . . . Epic will release "Blood On The Dance Floor—HiStory In The Mix." Michael Jackson's latest project, on May 20. The album will feature four new tracks as well as remixes of music from Jackson's last set, "HIStory: Past, Pre-

sent And Future—Book 1." The first single, "Blood On The Dance Floor," will come out April 22. N THE ROAD: Look for a reunited Fleetwood Mac to begin a tour in the fall. Still no word as to whether it will be arenas or sheds. This news comes on the heels of "Unphaged" special, which will be released on Reprise Records in June or July (Billboard, April 5) . . . Robert Cray, whose new Mercury album, "Sweet Potato Pie," streets Mey 6, will tour with B.B. King this summer. The tour starts June 9 in Saratoga, N.Y., and runs until the middle of September. Although no official word has been issued, look for the two guitar titans to jam together on a number of song

OzzFest '97, which kicks off in late May, has announced its lines In addition to Ozzy Osbourne, who

created the festival, the main stage will feature Marllyn Manson (in select markets), Pantera, Type O Negative, and Fear Factory. Second stage performers will include Coal Chamber, downset, Vision Of Disorder, Neurosis, Drain S.T.H., and Slo Burn. The tour

will last through June . . . Grand Funk Railroad will start its reunion tour with three benefit concerts for the Bosnian Relief Fund. Included is an April 25 date at the Beacon Theatre in New York . . . Discovery Records act Morcheela is on the road opening for Live and Fiona Apple through mid-April. The British trio will then begin its own headline tour...Ringo Starr will start a U.S. tour, sponsored by Glade, April 28 in Seattle. His All-Starr Band for this outing includes Peter Frampton, Dave Mason, Procol Harum's Gary Brooker, Cream's Jack Bruce, and born player Mark Rivera. In addition to planning his own tour, Starr makes a guest appearance on Paul McCartney's new album, "Flaming Pie," which will be out in May . . . The ROAR tour (that stands for Revolution of Alternative Rhythm) will start May 23 ln Iowa. Appearing on the hill are Iggy Pop, Sponge, Tonic, the Rev. Horton Heat, Bloodhound Gang, and Linda Perry. A club tour offshoot, featuring Eric Hamilton Band, M.I.R.V., Speaker, and two local hands per gig, started April 2 in Baltimore . . . Bruce Springsteen continues his "Ghost Of Tom Joad" tour in Europe in May. Dates include his first-ever concerts in Austria, Poland, and the Czecb Republic. On May 5, Springsteen will receive the 1997 Polar Music Prize, which is awarded by the Stig Anderson Music Prize Fund of the Royal Swedish Academy of Music. The award is given to an individual who has made a signifi-

cant achievement in music.

Varnaline No Longer A One-Man Band

For Zero Hour 2nd Set, Threesome Gets Broad Promo Push

LOS ANGELES—The self-titled sophomore set by Zero Hour act Varnaline, which will bow May 6, represents a drastic evolution from 1996's "Man Of Sin," the 4-track home recording created entirely by band singer/songwriter/gultarist Anders

Parieer.
"I recorded the first album before I had any [label] interest at all," says Parker. "I was writing some things for another project, and some other things for myself, and I discovered that I liked the things I had done for myself much better. It was kind of like, 'Oh, I have an album here.'"

an album here."

Though the album was humble in its origins, Zero Hour felt strongly enough about the project to pick it up and release it in its original form in February 1996.

Parker, who still performs in various



MA PALAL INC

side projects and is a member of Zero Hour act Space Needle, enlisted the help of his hrother John and Space Needle's Jud Ehrbar to flesh out the

Subsequently, Varnaline landed a spot on last year's Lollapalocza indie stage. Meanwhile, one of two 7-inch singles released by Zero Hour, "Party Now" (not on "Man Of Sin"); was named by Spin magazine as one of the top 20 singles for the vear.

The new album was recorded by the threesome in Philadelphia's nowdefunct Studio Red, and while it may not have the ambience of Parker's early material, songs such as "Lighte" and "Empire Blues" will likely win over fans.

"Empire Blues" will likely win over fans.

Zero Hour has carefully outlined its promotion plan to complement the band's development, according to Zero

promotton pian to complement are band's development, according to Zero Hour managing director Randy Hock. "Varnaline is Zero Hour's franchise," says Hock. "They are basically the heart and soul of our day-in-and-dayout activities."

The label kicked off its promotional effort March 29, when the band played the first of several dates in cities hosting the North American Snowboard Series competition. As part of a joint venture with Alias and Vapor Records, the label will hand out 1,000 cassette samplers featuring "Lighta" at the first five dates of the tour.

Hock says that future plans to seed the marketplace include a June settle mailing to 1,000 consumers in five of the band's tour markets. This program, which is a partnership with Zero Hour and Music Marketing Network (MMN), will target people who fit the band's average consumer profile. In addition to the sampler, MMN will

In addition to the sampler, MMN will include a "Soundcheck," a bank issued check good for a \$2 discount on the album at retail outlets nationwide. Hock says an essential plank in Zero Hour's marketing platform will be an artist development tour, which kicks of

April 16 in Philadelphia.

Along with stops in 30 nationwide
markets—where the band will visit and
perform for indie retailers and play
area clubs—Zero Hour will be distrib-

uting fliers featuring two coupons.

One coupon will feature a \$2 discount for "Varnaline," while the other will allow consumers to receive \$1 off the ticket price to the group's show.

"Our overall goal is to make it easy for people to access Variatine's music by seeing the band and hearing some samples," says flock. "The landscape is so cluttered with labels, artists, and promotional programs, we just want to pursue the most effective course that will allow people to get the album and see the band at a discount. It's about downstaing risk."

Zero Hour has also teamed with its new distributor, Alternative Distribu-(Continued on page 40)

MARK EITZEL LIGHTENS UP ON 'WEST'

(Continued from preceding page)
ended up writing all of these songs."
(Eitzel's songs are published by I

(Eitzel's songs are published by I railed in Life/BMI, with Buck's contributions going through Night Garden Music/BMI).

After writing II songs in three days, Buck suggested that he and Eitzel to the suggested that he are th

enter the studio to record an album.
"I've collaborated with other people, but not to that extent or certainly not that quickly," Buck says. "It seemed to click really well, and there wasn't a huge amount of ego involved... After the end of three days, we just kind of looked at each other and said, 'Let' snot chicken out, let's make an album."

Buck booked fronvood Studios in Seattle, hired engineer Ed Brooks, who had worked on "Automatic For The People," and called in Tustara as well as guest musicians McGuaghey, Los Lobos' Steve Berlin, and Pearl Jam's Mike McGresdy to record the album. "We just put it all together without the aid or interference of managers and record companies or anything," says Buch

Warner Bros., of course, was thrilled to hear the news of the collaboration. Says product manager Peter Rauh, "It is a literal gift horse ... manna from heaven ... Eitzel remains one of the most provocative and important songwriters, and this record provides us a chance to prove our belief in

The label will do that by launching Its first serious campging at radio in support of an Elizel record. On April 29, Warner Bros. will service the upbeat 'In Your Life' to triple A stations with the hopes of eventually crossing the track over to modern rock and mainteream rock contlets. "Certainly Mark has made a record that has broad appeal, and we hope to comect to a broader audience," says

Although there are no plans at press time to shoot a videoclip to support the album, the label has commissioned a "Words & Music" interview dise with Eitzel and Buck, which will include some acoustic performances. It will be shipped in late April to key press, radio, and retail contacts.

Rauh anys he label expects "West"

to be a breakthrough for Eltzel at retail and will be investing in supporting the album with a strong merchandising campaign and consumer advertising. "There's a number of tie-ins," he says. "The Peter Buck curiosity factor alone is worth investing more up front, and we love this record."

Joel Oberstein, director of operations for the 10-store Tempo Music & Video chain, also thinks the collaborative nature of the album bodes well for Eitzel. "The collaboration with Buck will hopefully Intrigue people, and they'll want to check it out," he says.

Eitzel is also pleased and seems downright happy shout the set. "Halfway through the recording of the thing, Iwas like, Wessac Christ, Wessac Christ, Lee and the set of the set

"R.E.M. gets a bad review, and he is pissed, and I love that. He didn't need a good review anymore, but he is totally committed to R.E.M. It's completely the love of his life. I respect that more than I do the \$80 million superstar. That shit doesn't last."



Life On Mars. Sammy Hager celebrates his signing with the Track Factor, the record label imprint of MC-diestiched Bubble Factory, Shown, from left, are Bill Sherborn, patriar, the Bubble Factory, manager Gary Stamler. Tim Sadon, Shenberg, parties, the Bubble Factory, Hager, lay Shoet, president, MCA Records, and Abbey Konowitch, executive VP, MCA Records. Hager's Track Factory debut, Marching To Mars, "will come out May 20.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

What labels did Albert King record on?

Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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BILLBOARD APRIL 12, 1997

GATO BARBIERI'S COMEBACK ON COLUMBIA

(Continued from page 10)

"Que Pasa?" etreases the hallmarks of Barhier's work: a fervant attack and commitment to melody. It includes new pieces penned by both the ascophonict and produce; older Latin, tatandards such as "Granada," and even bittersweet soul ballads such as Stevic Wonder's "Cause We've Ended As Leoner."

"It's a very hold aibum," says Robert W. Smith, buyer/merchandiser for Borders Books & Music. "And it's definitely in the tradition of his past work.

"Gato had sucb a long layoff, I think a lot of the world assumed he was uninterested in recording anymore," continues Smitb. "But if they market it as a comeback album, it should really sell. It is the logical extension of what he was already doing. And considering how popular his older records are, the question may very well be, 'Comeback from what?'"

There is no aesthetic breach with the quality of Barhieri's past work, which includes more than 20 records, one Grammy (for the 1972 soundtrack to "Last Tango In Paria"), and a SoundScan figure of 225,000 units sold for his most popular disc, 1976's "Callente" on A&M. Rather than reminding one of how long Barhieri has been away from the retail racks, "Que Pasat" litustrates how natural a return can

"Gato's drummer is a friend of mine," any Saisse, who is also a Verve recording artist. "We were talking a few years back, and I wondered what it would he like to have Gato play in the sound of the day, incorporating hip-hop and modern studio ideas, like loops and such. Edgy music comhined with the Gato sound? It has turned out to he amazing."

When he says "the Gato sound," he means one of jazz's most easily distinguishable roars. Barbieri zealots believe there is little eise like it.

"You can't do the 'you know who he reminds me off' game with Gato," anys Columbia VP of A&R (U.S.) Steve Berkowitz. "With many other players, you know where they come from. OK, Grover Washington listened to Hank Crawford and King Curtis, and Kenny G listened to Grover. Stan Getz listened to Lester Young.

"But who did Gato listen to? You don't hear Charlie Parker in him; you don't hear John Coltrane in him. He was a contemporary of Pharach Sanders with that roughedged tone. But I think it's a wholy unique instrumental voice. And the live weed shown."

It's in real good shape."
Part of Barbieri's extended histus from the studio was due to the
death of his wife and health problems of his own. In 1996, just a few
months after his wife's passing, he
bad a heart attack while playing at
Blues Alley in Washington, D.C.

"When I feel had, I don't like to mention it," says the saxopbonist. "So I finished the second show. But then the pain got really intense. An artist has to he strong and not show things. I admire Miles for that reason; he was very ill and kept playing." Bypass surgery put the saxophonist on the road to recovery. A get-well note from President Clinton lifted his spirits. He is now fully

rehahilitated and an avid swimmer.
"The best thing I have is my
heart," he offers. "When I'm not
playing ... well, I sometimes feel
lonely. But when I am playing, I feel

very, very strong."
When his health returned, he and
Saisse finished up the demos that
were the "Que Pasa?" prototypes.
Then began the business of marketing them.

"We didn't have a deal with a record company," says Saisse. "It was just two guys with a gentlemen's agreement: one fan, one artist. The whole project could have gone nowhere. I just couldn't believe that someone with such abuge following didn't have a record

Tony McAnany, VP of A&R and staff producer for Sony Music (U.S.), brought Barhieri into the

'People appreciate authenticity, and Gato offers that, and only that, all the time'

Columbia fold. Saisse initially teased McAnany with the demo, disguising the artist's identity. "Right after the first chorus of 'Straight Into The Sunrise,' I said,' I' don't know who it is, but it's a smash. Hold it for me,' "McAnany

says.

McAnany later dropped into a few Barbieri giga and witnessed something he'd never seen before. "Strangers from different tables were dancing passionately, basically falling in low," he recalls vividly. "It was as if Gato had put a spell on the room—a really wild feeling."

McAnany chalks up the reaction to one thing: "True artistry. There are three performer categories in music: craft, artistry, and those with the deep mentality of an artist. Gato's in the last group. People appreciate authenticity, and be offers that, and only that, all the time."

A key element of eliciting that artistry was the rapport Barbieri and Saisse attained during their collaboration. For the saxophonist, it was great to have a buddy-buddy relationship with the person who was bringing him into the modern age of studio techniques. "I wanted someone who could give me a hit of record for almost 15 years, and I needed someone to make me feel OK, because the times are different ways of the contraction of the contraction

ent.

"Playing with computers is odd
for me," he adds. "I laid hack and
learned how it works. Took my

"It wasn't long before he took to the computers," recalls Saisse. "Actually, he enjoyed using the tech to his "advantage. On one of the tracks, 'Indonesia,' he takes a sample of ethnic percussion and loops it for the background—it's the new

Gato."
Evidently, radio programmers are already smitten with "the new

The week of March 28, Columbia received astoundingly positive feedback on the release of "Sunrise." It was the No. 1 most-added record at 75% of domestic stations in the jazz/AC and smooth jazz formats, according to Kevin Goré, the label's VP of promotion and marketing

(U.S.).
"We bad a huge week, no question," he says. "Broadcast Architecture and other consultants to the format gave it the thumbs-up in a big way, adding it into rotation off the bat. Twenty or so odd stations that work with B.A. were in on it,

A consultancy endorsement is a powerful element in any title's life span, according to Gore. Their role is to facilitate the growth of the format within a specific market. Programmers look at their data and decide how to incorporate it into their station's presentation on a daily, weekly, and monthly basis."

RAO10 PUSH With that kind of leg up, and

with that kind of leg up, and given the overtly commercial sound of "Que Pasa?," Columbia plans on presenting Barbieri to contemporary stations everywhere possible.

"There's going to be an extensive amount of programs set up with key smooth jazz stations around the country," Gore continues. "Not only taking out ads, but doing events with listeners as well."

The saxist begins a string of live dates in April that finds him swinging through the South. The high-visibility New Orleans Jazz & Heritage Festival is part of the schedule on the 26th. On April 27, Barbieri is part of the Mandalay Jazz & Arts Featival, a show associated with KOAI Dallas.

Barhieri is also working on a major concert at Town Hall in New York, supported by the city's WQCD. Steve Williams, PD for the station, is hot on the arrival of "Que

"We've been waiting for a guy like this for a long time," he asy. "Part of the handle sp with smooth jaz nusic, on the instrumental side anyway, is that a lot of artists are unknown. So you don't really have celebrity power on your side. A great artist might make an only OK record, but it sells and draws attention because of who they are

"We have to have a catalog of artists in order to keep this format viable. So whenever we get a megaguy like Gato, we salivate: 'Hey, here's someone we can really

Barhieri himself is sanguine about the new phase of his career. But he takes it in stride. Having played with trumpeter Don Cherry, written for filmmaker Bernardo Bertolucci, and toured the globe countless times, it's just another part of what he calls "life's adventure."

he calls "life's adventure."

"I don't have a coach like a tennis
player or a psychiatriat, like some
people," he says. "I have my horn.
And I look forward to wherever it
takes me."

THE REEL THINGS

BY CATHERINE APPLEFELD OLSON

GETTING TO THE 'POINTE': There's nothing like a few bars of an old favorite to whisk you back to those overripe final days of high school. For the coundrack to "Grosse Pointe Bank", which revolves around the loyer reunion of a gruy who's taken a rather unconventional career path—belt an assaulted to the film's writer, director, and star, John Cusseck, wanted to nail down the fre-

to the limit we used to see the second secon

Suitably, the Touchstone Pictures film was scored by the Clash's Joe Strummer, and the London Records soundtrack is indeed a tribute to all things tee-

tering on the edge of chaos. Mood swings range from the Clash's "Rudio Cart' Fail" to Johnny Nash's belting rendition of "I Can See Clearly Now" to Guns N' Roses' pierring cover of "Live And Let Die" to two versions of the Violent Femmes evergreen "Blister In The Sun."

Cusark handpicked the 13 cuts with Strummer and PolyGram, but admits that he was unprepared for the overwhelming reception to "Blister in The Sun" from focus-group audiences. "I just thought Blister was this weird little song I wanted in the movie, but when we put it on, everyone just went crass," he says. "I had no idea it had this kind of legs."



no total: I and this action "reported Fernmen fras with a double does of "Blist" for "conservation that mirrors the original, plus a lyaped-on, club friendly rendering. Beasist Brian Ritchie calls the birth of the new "Blister 2000" a "purleal case of confusion," which occurred when Cussed, and company requested an updated version of the anthem. "We care up with 2000," he says, "and then they decided they filled the original one just as much, on in the end they decid-

Ironically, Ritchie says, the Femmes had to reconstruct the original "Blister" because the master was tossed in the trash when the studio in which they first recorded it went out of business. "It would take Sheriock to decipher the difference between the two," he says of the rerecorded and original versions.

DEA VI: Enries and Juliet may check out at the end of Shakespeace's againg low story; but could risely and the property of the

Also up for a second coming is the classical gene. This or, the first locarries for of which has add more taken 70,000 miles worked with a configuring to Philips. In May Philips Classics will release a two-CD companion album that includes the complete version of classical massive worker from the film. Shime—The Common Companion of the companion

inder notes in Seguels, Prevent, German, Indean, and Seguente. The Bolds again inder notes in Seguels, and the Seguels of Vivaled. As second album of music from the film will include helty helpings of Vivaled and Chopin. The set is due this summer on PolyGram Classics & Jaszin in Europe. The stateside release is expected to coincide with the home video debut of "Shine" during the fourth quarter.

WILD AT HEART: Peter Gabriel makes an appearance on Well Disacy. Becomed "Sungles" anoughness with an updated vention of his "Shake ing The Tree" callaboration with Yousson Whour that includes new vocals by Sungg." tempor coming up with some more instrumental lima and was nice-by surprised when I heart Shangy's new vocal lines." Gabriel says. Gabriel says Gabriel says to write the same parameter when the same parameter of the same parameter with the same parameter of the same pa

PRODUCTION NOTES: Michael Bolton is the latest musician to join the Mousekeers Club. The Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disserva minuted unmorer file. "Hercules." Billowing "Co The Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for this wear's Disservament of the Columbia artist has been tapped to croon the single for the columbia artist has been tapped to croon the single for the columbia artist has been tapped to croon the single for the columbia artist has been tapped to croon the columbia artist has been tapped to croon the single for the columbia artist has been tapped to croon the single for the columbia artist has been tapped to croon the single for the columbia artist has been tapped to croon the columbia artist h

iance" will be the only single from the Wist Disney Records album, due in June. Lock for Bolton to take on more than a spectator's role at the film's premiere.

Please send material for the Reel Thing to Catherine Applifeld Olson, Contributo Billboard, 622 Oakley Place, Alexandria; Va. 82502; phone: 703-685-5415; fpx 203-684-1875; S-mail catholono@iool.

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BNA'S KENNY CHESNEY READY TO BREAK OUT OF THE PACK AFTER SUCCESS OF 'ME AND YOU (Continued from page 9)

says he was confident of Chesney's

prospects from early on.

"Kenny had a lot of equity when he came to BNA," says Howie. "He's one of the most likable guys in the business, and he had made a lot of important friends during his time at Capricorn

We just helped him make more Still. Howie says the label realized early that while Chesney had a good core audience from previous relea it was essential to differentiate the

artist from the pack of new and develoning talent. BNA's efforts got off to a slow start. The first single from the album, "When I Close My Eyes," which was serviced

to country radio in April 1996, peaked at No. 41 on Hot Country Singles & Tracks for the week ending June 8. The turning point, says Howie, occurred when Chesney scored backto-back radio hits with the album tracks

"Me And You" and "When I Close My Eves. The former peaked at No. 2 on the Hot Country Singles & Tracks chart, while the latter jumps from No. 6 to No. 3 this issue

"Having both songs react heavily has helped consumers finally make the connection between the music and the name and face," says Howie. "Now, the hest is yet to com

Country WSIX Nashville PD Dave Kelly agrees. "Kenny's last album did very well, but I think he got a little lost in the shuffle," he says. "Now he is a much more viable and recognizable

With Chesney's future looking hright, Howie says BNA is eager t piggyhack the success of "Me And You" onto the artist's forthcoming, asyet-untitled July release. Chesney says fone can look forward to contributions

by such artists as George Jones and Tracy Lawrence. When I Close My Eyes' is the last single we'll be working off this album, says Howie. "Then we'll drop the new album on top of that success and hopefully keep the momentum going with its first single. The downtime between

singles is hard enough to overcome. We don't want to risk the downtime between albums

Last year, BNA released a clip for "Me And You," but it has no plans for another video At retail, the label instituted endcan.

price-and-positioning, and co-op advertising programs to maintain the album's performance.

Cindy Murphy, music buyer for the six-store Nashville-based Ernest Tubb Record Shops, says sales of "Me And You" continue to be steady and strong. "It's been doing very well for us," says Murphy. "Kenny is one of those artists that is a true original. Special orders for his 45s have just been piling up Howie says the elements behind Chesney's success are a diehard work ethic, charisma, and heart. The latter quality is illustrated by a liner-notes section dedicated to promoting St. Jude

Children's Research Hosnital In-store events, radio visits, listening parties, and touring have also been Chesney, who is booked by Dale

Morris and Associates and managed by IMS, is currently performing a seriof dates with Mila Mason on Wal-Mart's Country Across America tour. "I'm afraid I'm going to miss some thing if I stop touring," says Chesney.

Various artists, "Country Love,"

Los Tigres Del Norte, "Unidos

Warner Special Products.

"We're selling records and getting airplay. This is not the time to break. We'll do every state fair and honky-tonk that America has to offer

The artist, who will perform a second stint opening for Alabama, says he and his band have noticed some big changes on the road.

"Now we'll be staying in a hotel ross from a club, and though we're not going on until 11 p.m., the place is packed at 8:30," says Chesney. "It's a long way from having three or four cars parked out front and praying that someone, anyone, will show up, to not being able to pull the bus into the park-

MEAT LOAF, ELTON, DIAMOND LEAD MARCH CERTIFICATIONS (Continued from page 10)

GOLD ALBUMS Neil Diamond, "Live In America,"

Columbia, his 34th. Dave Matthews Band, "Remember

Two Things," Bama Rags, its third. Various artists, "Rock & Roll Era, 1962." Warner Special Products Various artists, "Rock & Roll Era, 1954-1955." Warner Special Products.

Various artists, "Rock & Roll Era. 1960," Warner Special Products Various artists, "Rock & Roll Era,

cury Nashville, his second. 1969," Warner Special Products.

CMA: 'AMERICA'S SOLD ON COUNTRY

Various artists, "Rock & Roll Era, Para Siempre," Fonovisa, its second. 1956," Warner Special Products. Various artists, soundtrack, "Rhyme Various artists, "Sounds Of The "70s, & Reason," Priority.

1976," Warner Special Prod Sammy Kershaw, "Politics, Reli-Various artists, "Sounds Of The "70s, 1975," Warner Special Products. ion, And Her," Mercury Nashville, his fourth Various artists, "Sounds Of The "70s, Suzy Bogguss, "Greatest Hits," 1978," Warner Special Products. Capitol Nashville, her fourth.

Lorrie Morgan, "Greater Need," RCA Nashville, her sixth. Travis Tritt, "The Restless Kind," Trace Adkins, "Dreamin' Out Loud," Capitol Nashville, his first. Terri Clark, "Just The Same," Mer-Warner Bros., his sixth.

PLATINUM SINGLES Puff Daddy, "Can't Nobody Hold Me Down," Bad Boy/Arista, his first.

Spice Girls, "Wannabe," Virgin, **GOLD SINGLES**

Puff Daddy, "Can't Nobody Hold Me Down," Bad Boy/Arista, his first. Lll' Kim, "No Time," Big Beat, her first Spice Girls, "Wannabe," Virgin.

their first.
Babyface, "Every Time I Close My Eves," LaFace, his third.

Assistance in preparing this story was provided by Gina van der Vliet.

that have involved his songs

(Continued from page 6) The new tour is part of an ongoing initiative hy the CMA. It began

making presentations directly to advertising agencies in 1988 in response to resistance to the genre on Madison Avenue, according to The success of those early pre

sentations led to a trade advertising campaign, heginning in 1992, that extolled the huying power of the country music audience.

The CMA is a resource bank for corporations and brands interested in linking with the country format, Benson says.

The first of the America's Sold on Country presentations took place April 2 in New York, and a second is scheduled for April 17 in Chicago. Other cities are being considered, including Detroit and Atlanta.

In New York, Craig Reiss, edit in chief of Adweek Magazines, deliv ered the keynote address, outlining the advertising industry's growth into more hroad-based media cam-

Bob Lobdell, director of the Cold Spring Harbor Group, provided a detailed analysis of the country music audience and its huying potential hased on data culled by the ons Market Research Bureau. The day concluded with a "case study" of the evolution of Fruit of the Loom's multi-faceted country music sponsorship

The events will also feature on artist showcase and an "Acoustic Cafe" multi-artist performance luncheon. At the New York event, Capitol Records artist John Berry per formed during the conference and provided details of specific tie-ins

In New York, the luncheon performances featured Suzy Bogguss, Matraca Berg, Brady Seals, and Ray Vega. The Chicago "Acoustic Cafe will feature Bogguss, Berg, Jim Lauderdale, and the Mavericks' Raul Malo. BNA artist Mindy McCready will do the solo showcase

V.P. RECORDS' HALL (Continued from page 9)

tious, imaginative foray into straightno chaser jazz with the Hall-Wilsonpenned "Because You Love Me." always been jazz-influenced," says Hall. "I love Ella Fitzgerald-she's peerless. And Sarah Vaughan-Pd still kill for that voice. On the male side, re's Al Jarreau "Magic's" first single, a cover of Toni

Braxton's "Un-Break My Heart," we out March 4 to ethnic and R&B radio stations in New York, Miami, Los Angeles, Atlanta, Boston, San Francisco, and Washington, D.C., according to V.P. marketing director Randy

As a well-established veteran, Hall is guaranteed a warm radio reception. "She's one of the artists I've heen playing constantly for over a decade, says Jeff Sarge, host of WFMU New York's "Reggae School Room" show "I never stop playing her. She has a real songbird style, and this CD exemplifies all her fine qualities. It covers dancehall, lover's rock, and a jazz track that is a mind-blower. She's already very popular in Europe and Japan, and I hope that translates here."

In print, V.P.'s campaign launched on the grass-roots level with "the ethnic, reggae magazines," says Chin. And since she's really popular in Japan, we're working closely with our Japanese distributors and with the magazines there." The alhum's retail campaign

cludes featuring Hall in V.P.'s April edition of "Reggae Source," says Ch "our new release listing that goes to all our retailers and distributors in all the major cities of the U.S. We're also going to be exploring some different opportunities with major stores and chains to do end-caps and listening stations Again, Hall's history of quality

music has assured her welcome. "So far she's one of the few female vocalists out of Jamaica," says Sheryl Foser, manager of Moodies Records in the Bronx, N.Y. "Over the years, she's the only one to put out o tently excellent music. I've heard some of 'Magic's' tracks, and it's really good. We should be selling a lot of At press time, no plans for touring

or European distribution had been set.

amusement D U S I N O S S TOP 10 CONCERT GROSSES

ARTIST(S)	Tenue	Date(s)	Total Prost(s)	Capacity	fremoter
THE ALLMAN DRODUERS BAND	Seacon Theatra New York	March 11~ 26.	\$1,412,566 \$50,435	17,915 12 selfeuts	Delsaner/Slater Enterprises
PHIL COLLINS	FleetCentur Bocton	Karch 24	\$635,861 \$42,50/\$24.50	17,215 13,648	Don Law Co.
METRILLICA CORPOSION OF CORPOSION OF	Circ Anna Pathlaugh	March 26	\$403.630 \$35.50,525.50	17,897 seloul	DiCesare-Engler Prods
BUSH VERBCA SALT	Waser Arena Sharer	March 20	\$316.425 \$25	12,657 subset	Fartisma Prods
BUSH VERGCA SALT	The Omni Atlanta	March 31	\$295,376 \$25	11,815 12,500	Concert Promabons/ Southern Premotes
RESS POWERMAN 5000	Wheeling Ciric . Center . Nitering, Wita.	March 27	\$223,896 \$35	6.454 6.950	D'Gesare-Engler Prods
BYSH YEROCA SALT	Moli-Sooth Colsaum Meraphs	March 28	\$213,413 \$22 50	9,485 select	Mel Seeth Concert
BUSH VERUCA SALT	Barrien Colsaum Little Rock, Ark	March 25	\$218 100 \$25	6.432 selfout	Beaver Prods.
BUSH VERUCA SALT	Berningham- Jeffersen Greic Center Berningham Ala	March 30	\$200,350 \$25	8,374 10,000	Beaver Preds
BUSH VERUCA SALT	Kiefer 090 Lakefest Arera Linearisty Of New Drieses New Orleans	March 25	\$199.025 \$25	7,961 seleut	Beaver Freds

RILLBOARD APRIL 12 1997

BILLBOARD'S HEATSEEKERS, ALBUM CHART

D BY top 100	atseriurs chart O of The Billbon eligible to appea	ar on the
	30 30	AMA
	36 4	GIN
L FLATLEY'S LORD OF THE DANCE 28	15 31	AKIN
LIE TO ME 26	36 7	FREA
WOMEN IN TECHNOLOGY 38	21 7	LESS
THE MORE THINGS CHANGE 31	21 29	LOCA
KENNY LATTIMORE (32)	15 6	REE
	21 5	SNE
WILD ORCHID 36	35 36	MER
GOODNIGHT SWEETHEART 35	17 7	ORB
	22 15	SOU
LET ME CLEAD MY TUROUT		FUN
THE END 1	33 12	THE
I STOLED THIS RECORD		ANN
SPIDERS		RAY
LEMON PARADE		
HEAVENLY PLACE	** ***	RICO
EVERYTHING YOU WANT		GAR
SWEETBACK		NUY
4.98 EXTENDEDUST	-	DIS
RAHSAAN PATTERSON 45	46 21	CRY
POLITICS & BULLSH-1	1	MIL
TRUE TO MYSELF 47	41 21	KUL
ROMANCE 48	36 27	BR5
CARNIVAL OF CHAOS (49)	- 1	OMC
CHOCOLATE SUPA HIGHWAY (50)	- 1	BIG

the best-selling titles by new and developing artists, defined as those who have never appeared in the XX charf. When an album reaches this level, the album and the artist's subsequent albums are immedia-

36	30	30	AMANDA MARSHALL (PIC 67962 (10.98 EQ/16.98)	AMANDA MARSHALL
36	36	4	GINA G ETERNAL 46517/WWW.EX DROS. (10.90/15.98)	FRESH
28	15	31	AKINYELE 200 31142*WOLCANO (6 98/9.98)	PUT IT IN YOUR MOUTH (EP)
26	30	7	FREAK NASTY NAIO HODOPOWER ZILLUTINO ILLO 9915 98 CONTROVERSE	E., THAT'S LIFE., AND THAT'S THE WAY IT IS
31	21	7	LESS THAN JAKE CAPITOL 37235 (6.90/9.00)	LOSING STREAK
31	21	29	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
32)	15	6	REEL BIG FISH MOJO 53013/UNIVERSAL (7.00/11.06)	TURN THE RADIO OFF
33	21	5	SNEAKER PIMPS CLEAN UP 42507/MIRGIN (10.96/15.96)	BECOMING X
36	35	36	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.96/15.98)	THE GARDEN
35	17	7	ORB (\$LAND \$24347 (10.99/16.98)	ORBLIVION
36	22	15	SOUL COUGHING SLASH 46175*WARNER BROS. (10.99/15.98)	IRRESISTIBLE BLISS
37	23	31	FUN LOVIN* CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
38	33	12	THE SUICIDE MACHINES HOLLYWOOD 162048 (8 98/12.98)	DESTRUCTION BY DEFINITION
35	28	32	ANN NESBY PERSPECTIVE 549022/ABM (10 98/14 98)	I'M HERE FOR YOU
40)	_	31	RAY BOLTZ WORD 67304EPIC (9 98 EQ/15.98)	THE CONCERT OF A LIFETIME
41	40	53	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
42	34	27	GARY ALLAN DECCA 11482/MCA (10.90/15.98)	USED HEART FOR SALE
43	27	3	NUYORICAN SOUL GIANT STEP-BLUE THUNS 1130-108P (0.96/15	96) NUYORICAN SOUL
44	43	6	DJ SHADOW NO WAXFFRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING DJ SHADOW
45	46	21	CRYSTAL LEWIS MYRRH 5036/W0R0 (10 98/15 98)	BEAUTY FOR ASHES
46)	-	1	MILA MASON ATLANTIC 82923/AG (10.98/15.98)	THAT'S ENOUGH OF THAT
47	41	21	KULA SHAKER COLUMBIA 67822 (10 98 EQ/16.98)	K
48	36	27	BR5-49 ARISTA 1881S (10 9W15 98)	BR5-49
49)	_	1	OMC HUH! 533435MERCURY (10:96/16:96)	HOW RIZARRE

LBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR

A RIVER RUNS THROUGH THEM: If the success of Bill Whelan's "Riverdance" and "Michael Flatley's Lord Of The Dance," composed by Ronan Herdiman, is any indi cation, we could be seeing

more Irish music activity on

Welcome To The Jungle Gee Street recording act the Jungle Brothers appear throughout the Southeast this week while in the midst of a pationwide tour. The act, made up of Afrika, Mike G. and "Sweet Daddy" Sammy B, is also known for being the founding members of Native Tongues, which featured such artists as Queen Latifah and De La Soul. Their latest album, "Raw Deluxe," bows May 13.

the Heatseekers chart. Two artists who are hoping to ride those Celtic coattails are Nikola Paroy and John Whelen Hungarian multi-instru-

mentalist Nikola Parov who has been wowing crowds as part of the Riverdance orchestra since 1994, has struck out on his own with "Kilim." album, which was released by Hannibal March 18, features fellow "Riverdance" musicians, including Davy Spillane, Kenneth Edge, Noel Eccles, and Des Moore.

Meanwhile, Narada artist John Whelan (no relation to Bill), saw a sales spike of his album "Celtic Crossroads" as the result of a blanket of St. Patrick's Day media exposure. Whelan simultaneously hit three mediums, appearing on "Fox After Breakfast" and

NPR's "Morning Edition" during the holiday. The Celtic/country accordion player was also featured in The Wall Street

Journal TEETHING: Though TVT will release "28 Teeth" by Southern Californis ska outfit Buck-O-Nine April 15, the label is holding back on its pro-

motional efforts. According to representatives of the label, the band

opens for Face To Face throughout this month, but the label won't begin its promotions and radio campaign until May and August, respectively.

This is in keeping with the band's grass-roots growth as part of the San Diego ska scene. The hand's last album. "Barfly," released by Taang! Records, has sold more than



Swedish Treat, Swedish modern rock act Komeda returns to the U.S. to open a series of shows for Ben Folds Five. The band will precede these dates with a Saturday (12) show at the Alligator Lounge in Sente Monica Calif. Minty Fresh released The Genius Of Komeda" in September 1996.

REGIONAL HEATSEEKERS NO.18 Long, Lie To Me

(Figility's land Of The Dance Long Lie To Me

THE REGIONAL ROUNDUP ng top 10 lists of best-selling titles by new and developing artists.

movFHLAST
Rosen Maritimes Michael Richly Lord O'The Dan,
Machine Head The Miner Timings Change
White New Women in Ecchology
Angeled Maritime Maryanial
Joney Long Let To Me
Di Yeed Let We Creat My Throat
Frontier Codines Protects & Bulletin's
Ashing Machines in Home Am In the

17.000 copies, according to The effort will also coincide with the band's scheduled appearance on this summer's

HOUSE HOLD THAT TO DO TO THE

Warp tour. POWER UP: Reflecting its fierce Boston following, Dream Works recording act Powerman 5000 continues to flay ite muscle in the Northeast, as "Mega!! Kung Fu

Radio" moves up to No. 11 on the Regional Roundup this

ROADWORK: Medeski Martin And Wood will begin a spring tour Tuesday (8) in Tueson, Ariz. Gramavision will release the act's remixed CD-5, "Bubblehouse," Tueaday (8)

Ismael Lo performs at the Columbia University's Institute of African Studies Friday (11). Triloka/Worldly rereleased Lo's album "Jammu Africa"

March 25. The Moon Seven Times begins its tour of Midweste Borders Books & Music stores this week. Roadrunner

released the band's album "Sunburnt" Feb. 11. Septic Tank recording group Touchcandy will perform at the Sunset Stage in Hollywood. Calif., April 18 as part of the record release party for its new album "The Nights Of Toucheandy Part I."

DIO HOUSE

CORRECTION: Freedy Johnston's album "Never Home" was No. 43 on the Heat-



Good Shape. 88 Butterfly, whose album "Taking Shape" bowed in January on New York-based indic Featherweight, plays April 14 at New York's Onaline Club in a UNICEF benefit in March, the band was on The Rosie O'Donnell Show," Future New York shows are May 5 at Mercury Lounge and May 28 at SOR's AR Rutterfly singer/songwriter Dana McCoy, who runs Feather

weight with partner Maire Ni Rochain, says other labels have been courting the act "For the choices we're having to make right now, it helps having had some experience (in mar-keting)," she says.

seekers chart for the week ending March 29, not April 5. as stated in the mary lee's corvette photo caption that ran last issue

SQUIRREL ATE TO STATE OF THE ST

#1 Heatseekers!

M Buzz Clip!

"Hot" 80137

mamm6th

distributed by



1_800_230_323

Silas To Prove That Twice Is Nice Vocal Concept Act Teams 2 Sets Of Twins

BY J.R. REYNOLDS

LOS ANGELES-Twice the voices. twice the imaging, twice the touring. Twice, two pairs of identical twins, is being positioned as a concept act based on its visual appeal as much as its musical ability.

Twice is a recording act that embodies a fashion-forward sense combined with musical shilities that has gained favorable reactions from women they've performed in front of, says Dyana Williams of Philadelphisbased Miles Ahead Entertainment, which manages the Cleveland-based

"We've been developing this act for some time now, and touring has been a big part of that development. From the ction they've received around the world, it's obvious that Twice's music has an international appeal.

Signed to Silas/MCA, Twice has its self-titled debut set scheduled for release May 20; the album consists of nourishing, romance-based R&B lyrics backed by solid, contemporary R&B

"We come from a church background like a lot of other R&B groups, so there's a lot of gospel-influenced sounds in our music, says vocalist Lovell Jones. "But by its own nature, gospel can be limiting, and we wanted to do more creatively, so we formed

Jones is joined by his twin brother, Laval, and Mike and Ike Owensby. "Twice" was produced by a highprofile cast of soundboard people, including Groove Theory's Bryce Wil-

son, Wokie Stewart, the Characters, Dinky Bingham, and Mike "Nice" Chapman and Trent Thomas, Twice produced two tracks and wrote five. Jones says the album's theme goes hand-in-hand with the act's concept.

"The songs' lyrics were written in a very visual way, which ties in with the visual elements of our group," he says. Despite the apparent novelty of the vocal quartet, Silas Records president

Louil Silas insists there's more to Twice than its visual concept. "Our most challenging task is to let [radio, retail,] and consumers know that the group is more than just four good-look-

ing guys," he says, "So we're keeping them on stage to show people that they're quality singers and perform-

To that end, Silas is kick-starting the group's recording career with "Sparkle," a remake of the Cameo's 1979 top 10 R&B hit, which was prouced by D'Angelo and Angie Stone. "It's hard to touch those classic songs, but D'Angelo has a flair for doing old-

sebool music and bringing (it) up to

TWICE

date," says Jones. "Sparkle" was serviced to mainstream R&B stations and clubs April 1 and is scheduled for service to

crossover radio soon after. According to Silas, the act's demographic is "mostly female, 16-40." He says it's always a challenge to bow a debut act with a ballad. In an effort to hedge the label's bets, several uptempo remixes of the track, produced by Rodney Jerkins and Bill Esses, are being issued April 21 on CD singles and on a 12-inch record. In addition, there will be a bonus remix track of

the single on the album "We felt like we might miss a lot of ounger people who listen to youngerskewed stations, so the remixes will help open some doors," Silas says. "And since the record isn't a 'booty' ballad and glorifies womanhood, we feel the original track will bring home

the older demos.

Because the visual element of the marketing campaign for Twice is so important, the act has been on the road performing dates with regulariEast USO tour of U.S. military bases three years ago. "Since you don't need product in the market to tour internationally, we wanted to begin developing them outside the U.S.," says William

More recently, the act has begun touring domestically. Last November, Twice delivered a showcase performance at New York's Twins restaurant. Since January, it has performed on such television shows as BET's "Teen Summit," "Soul Train," "Mon-(Continued on page 22)



tening party surrounded by, from left, Funkmaster Flex, WBLS New York DJ Chuck Chillout, and Video Music Box Host Ralph McDaniels. All were celebrating the Loud release of "Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk

R&B Foundation's Grant Winners Unveiled: Raging Bull Charges Forth With Hot Lineup

MPOWERING PIONEERS: The Rhythm & Blues Foundation has announced the 15 recipients of its first performance grants, an annual program the nonprofit organization announced last year (Billboard, October 12, 1996). The awards, which total \$79,000, will be doled out in ms ranging from \$3,000 to \$7,500. The goal of the grants is to help fund concert events designed to empower pioneering R&B artists seeking to earn a living.

The performance-grant program awards come in the wake of this year's Pioneer Awards, which issued a record

\$230,000 in awards to 12 veteran R&B groups from the '30s, '40s, '50s, and '60s (Billboard, March 15). This program is of vital importance to the R&B music industry; not only does it pro-

The

Rhythn

and the

vide opportunities for veteran soul pioneers to belp themselves, it stands as a beacon of hope for similar programs. The following is a complete list of performance-grant

recipients: the Artist Collective Inc., Hartford, Conn., to support a concert/lecture dem stration featuring Bobby Blue Bland and his eight-piece nd Arts Center Carb

by J. R. Reynolds N.C., to support the Staple Singers and backup band, in addition to lectures at senior featuring music, art, and children's activities; the city of

centers; ArtsPlosure, Raleigh, N.C., to'support the presentation of Johnny Otis and bis orchestra at ArtsPlosure's Spring Jazz & Art Festival-a free event Las Vegas' community-affairs division, to support a festival featuring Irma Thomas and Charles Brown at the Sammy Davis Jr. Festival Plaza that includes a workshop with Thomas, who will discuss the historical perspective and direction R&B is taking today; Roscoe Gordon, Rego Park, N.Y., to support Gordon's performance and lecture about his experience in the New York area; Vernon Green (and the Medallions), Perris, Calif., to support the act in a performance at the local Veteran's Administration for handicapped veterans and area high school children; Inter-Media Arts, Huntington, N.Y., to support the presentation of several artists, including the Drifters/Marvelettes, the Coasters/Platters, and Clarence "Gatemouth" Brown, for its 1997 season; Terrell Leonard, Los Angeles, to support the Robins' concert at inner-city schools targeting children ages 6-13, in association with the Parent-Teachers' Assn. within the proposed school districts; Natchel' Blues Network, Norfolk, Va., to support artist fees for the 1997 Blues at the Beach Festival with vocalist Etta James; New Orleans Jazz Center, New Orleans, to support inschool performances with pianist/singer Henry Butler, who will present "informances" (performance/information programs) while teaching the roots of American music; David "Fathead" Newman, West Hurley, N.Y., to support

the artist and his band in concert at Bard College, Annadale-on-Hudson, N.Y., which will consist of both instrumental and vocal illustrations followed by a 30-minute question-and-answer segment; Robert Phillips/Earl Speedo" Carroll, to support the Cadillacs in a concert performance to elementary, middle, and high school stunts, featuring choreographer and group member Gary K. Lewis, who will demonstrate dance routines from the '50s and '60s; Philadelphia Clef Club, Philadelphia, to support a free concert and masters workshop featuring Jus-tine Baby Washington, Little Milton, and Don Gardner, as part of the Preservation Jazz Centennial; Smithsonian

Center, Washington, D.C., to support the presentation of Rufus Thomas in concert for the annual Festival of American Folklife; and Sugarloaf Music Inc., Chester, N.Y., to support the presentation of "Little" Jimmy Scott at the Sugarloaf Music Series, which will include a concert and free afternoon



legal troubles apparently behind him (Billboard, April 13, 1996), Raging Bull founder/

CEO Joe Isgro has shifted his label into high gear. Among the upcoming releases coming from the Alliance Among the upcoming releases coming from the Alliance Entertainment-distributed company is the soundtrack "Klash," due in late spring, which features the reggae work of such artists as Mad Cobra, Shaggy, and Steel Pulse. "Bootyrama" by dance act Hot Motion is slated to street April 29 and features "It's A Groove," which has been serviced to radio. In May, the label enters the alternative realm with "Head Machine" by the Bredrin Daddys. In August. the label is releasing a new album by Evelyn "Cham-

pagne" King, whose 1981 "I'm In Love" and 1982 "Love Come Down" reached No. 1 on the R&B albums chart. Speaking of veteran acts, Raging Bull's late-'96 release "The Emotions Live In '96," is a 17-track charmer that includes some of the Emotions' treasured favorites. The set also features four never-before-released studio tracks The album was recorded at the Hollywood Musician Institute Concert Hall in L.A. and, according to the label, the set represents the first time that the act was captured live. Incidentally the Emotions are in rehearsals for the musi-

cal "Bigger Than Bubble Gum," a Pasadena Playhouse production based on the artists' musical careers. The Pasa na. Calif.-based show is scheduled to begin in May.

Rap acts with projects in the pipeline include Problum Child and Black Noyzz. Both have sets scheduled for release this summer. On the concert front, Raging Bull acts Prophets Of Rage—whose "Brand New World" is cur-rently in stores—and labelmates Killafornia will appear (Continued on page 22)



Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. SoundScan*

						48	47	47	25 .	JOHNNY GILL . MOTOWN \$30646 (10 99/16 99) LET'S GET THE MOOD RIGHT	7
			8.		*	48	61	50	22	AZ YET LAFACE 26034/ARISTA (10 36/15 96)	1 1
NEX N	AST WEEK	2 WKS	AMS O	ARTIST	NZK OSING	50	52	52	26	CURTIS MAYFIELD WARRICK BROS. 41348 (10.98/16.98) NEW WORLD ORDER	
42	38	28	88	LABEL & NUMBER CHETRIGUTING LABEL ISUSCIENTED LIST PRICE OF EQUIVALENT FOR CASSETTE/CO)	55	51	41	34	7	SOUNDTRACK JVE 41590 (11.90/16.90) DANGEROUS GROUND	-
				* * * No. 1/GREATEST GAINER * * *		52	50	55	21	RICHIE RICH OMIAND HILLS 4151000F JAN 533471+MORCURY (32.98 EQ11.90) SEASONED VETERAN	
1	25	-	2	THE NOTORIOUS B.I.G. IND SOV 73011**MAISTA CIS 98/24 881 1 wisk at No. 1 LIFE AFTER DEATH	1	(53)	61	58	26	KENNY G &* AUSTA 18935 (10.99/16.58) THE MOMENT	
2	2	.1	4	SCARFACE IN/ ALCOMOG TIMES 42/199*MIRGIN (10.98/16.98) THE UNTOUCHABLE	1	54	50	56	9	RAHSAAN PATTERSON MCA 11556 (1.99/12 ND) RAHSAAN PATTERSON	
3	2	2	7	ERYKAH BADU & KEDAN 53027*ANN/ERSAL (10.98/15.96) BADUIZM	1	55	46	42	3	THREE 6 MAFIA PROPERT 4405 19.99(14.99) THE END	
_	·	_	=	* * * HOT SHOT DEBUT * * *	_	56	45	61	33	AKINYELE 200 31142*WOLCAND IS 989 980 PUT IT IN YOUR MOUTH (EP)	
_			١	WARREN G TAKE A LOOK OVER YOUR SHOULDER (REALITY)	1 .	(57)	NEV		33	RAY J ENSTWEST 62017/EEG (10 9016 90 IIII EVERYTHING YOU WANT	
Œ	NE	*		GTUNKEET JAM 557234*MERCURY (10 %) TOTA 981	4	58	54	57	19		-
5	3	3	30	BLACKSTREET & INTERSCOPE 90071* (10 99/16.98) ANOTHER LEVEL	1	59	55	60	44		
(B)	4	13	3	SDUNDTRACK COLUMNA 67917 (10.98 EQ 16.98) LOVE JONES: THE MUSIC	4	(60)	62	76	5	ANN NESBY PERSPECTIVE 549022/MAM (10.99)14 98) 1 1M HERE FOR YOU	
7	5	4	22	MAKAVELI ▲ * THE DON KILLUMINATI: THE 7 DAY THEORY	1					VARIOUS ARTISTS THUMP 9956 (10 96/16 96) OLO SCHOOL FUNK	
-		-	_	DESCRIPTION SOCIAL MATERIAL CONFIGURATION OF THE STATE AND	_	91	56	54	18	VARIOUS ARTISTS DEATH ROWINTERSCOPE SOUTH-PROPERTY (19 98/23 98) DEATH ROW GREATEST HTS	
❿	11	16	20	SOUNDTRACK ▲ WARNER SUNSETINTUNING 82981/85 (11.98/17.98) SPACE JAM	5	62	58	59	19	MOBB DEEP LOUG 66992*RCA (10.98/16.98) HELL ON EARTH	
9	7	6	5	SOUNDTRACK JVE 41604* (11.96/16.98) BOOTY CALL	4	63	71	73	20	ERIC BENET WARNER BROS. 46270 (10 98/16 98) III TRUE TO MYSELF	
10	6	4	6	TRU NO LIMIT 50660 VPRORITY (12 96/18 98) TRU 2 DA GAME	2	64	57	52	15	SWEETBACK EPIC 67492 (10 % EQ/16 90) IIII SWEETBACK	4
11	10	14	21	LIL' KIM UNDEASING BEAT 927331/46 (10.98/16.98) HARD CORE	3	65)	67	66	19	SHAQUILLE O'NEAL TW/SW/TEX/MA 90087/INTERSCOPE (30 96) 6-96 YOU CAN'T STOP THE REIGN	
12	9	7	19	DRU HILL SUANO 524306 (10 96/36.96)	5	66	63	62	27	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11 98/17.98) SET IT OFF	F 3
13	8	8	52	MAXWELL ▲ COLUMBIA 66434 (10.98 EQ16-98) MAXWELL'S URBAN HANG SUITE	8	ள	NEV	*	1	GEORGE DUKE WARNER BROS. 46494 (10.98/16.98) IS LOVE ENOUGH?	? 6
14	12	11	. 31	AALIYAH & SLACKSROUND 92715/AG (10.98/16.98) ONE IN A MILLION	2	66	59	48	8	C-BO ON THE RUN 720LAWOL (10.96/14.98) ONE LIFE 2 LIVE	E 13
15	16	17	25	GINUWINE ● 550 MUSIC 67685/EPIC (10:98 EQ16:98) MI GINUWINE THE BACHELOR	14	69	69	65	30	DO OR DIE @ RAPA-LOTRICO TRYBE 4205AVIRGIN (10 98/15 98) PICTURE THIS	5 3
19	17	18	19	FOXY BROWN ▲ VIOLATORGEF JAM 533684*/MERCURY (10 98 EQ16.98) ILL NA NA	2	70	66	67	32	OUTKAST & LANCE 26079*WRISTA (10.9816.98) ATLIENS	s 1
17	15	15	41	TONI BRAXTON A* LAFACE 26020/ARSTA (10 98/16.98) SECRETS	1	71	77	74	33	DJ KOOL CLRAMERCAN 43305WWANER BROS. (10 96/15 96) ER LET ME CLEAR MY THROAT	1 2
19	13	9	7 :	VARIOUS ARTISTS FUNGMASTER FLEX THE MIX TAPE VOLUME IS SO MINUTES OF FUNK	2	(72)	NEV			IMPROMP2 MOJAZZ 530748M0TOWN 06 99/14 980 CAN'T GET ENOUGH	
_			-	LOUD 67472 MEA (ID 989 6 ME)		73	70	86	42	JOHNNIE TAYLOR MALACO 7480 (9 98) 5 98) GOOD LOVE	
19	20	28	31	112 ● SAD BOY 73009/MRSTA (10.98/15.98) 112	5	74	74	83	38	JAY-Z FREEZEROC-A-FELIA 909921/FRORITY (10 98/15 96) REASONABLE DOUBT	
20	14	10	3	LEVERT ATLANTIC 82996/4G (10 99/16 96) THE WHOLE SCENARIO	10	75	76	82	85	AL GREEN THE RIGHT STUTY 20000CAPTOL (10 99/15 90) GREATEST HITS	
21)	32	30	30	MONTELL JORDAN DEF JAM 533191*MERCURY (20.98 EQ/16 98) MORE	17	78	65	63	22		
22	18	12	4	VARIOUS ARTISTS COLUMBIA 68820*170 98 EQ16 980 MUGGS PRESENTSTHE SOUL ASSASSINS CHAPTER 1	6						
23	19	20	23	WESTSIDE CONNECTION ▲ LENCH MOB 50583**PRORITY (10.98/16.98) BOW DOWN	1	17	73	70	21	LL COOL J ● DEF JAM 534125*/MERCURY (11 98 EQ/17 98) ALL WORLD	
24	21	22	22	BABYFACE A EPIC 67293* (10 98 EQUA 98) THE DAY	4	78	80	80	43	DONELL JONES LAFACE 26025/HARISTA (10 99/15 98) [2] MY HEART	r 31
25	24	29	19	TONY TONE TONE • MERCURY 554250 (10.98 EQ16.98) HOUSE OF MUSIC	10					* * * PACESETTER * * *	
26	26	26	40			79	94	=	2	DENISE LASALLE MALACO 7479 (9.987)4 (98) SMOKIN' IN BED	7
27				KEITH SWEAT ▲ 1 ELEXTRA 61707*/EEO (10.98/16 98) KEITH SWEAT	9	80	68	68	18	B-LEGIT SICK WID IT 415931/VE (10.99/15.98) THE HEMP MUSEUM	a 12
	22	21	12	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARCH GRAS (10) 99/16 99: 11 HELP YOURSELF		91	64	64	22	DA BRAT ● 50 50 DEF 67613*/COLUMBIA (10.98 EQ/16.98) ANUTHATANTRUM	4 5
28	30	33	. 18	SOUNDTRACK ▲ ARSTA 18951 (10 98/16 98) THE PREACHER'S WIFE	1	82	78	71	21	MO THUGS ▲ NO THUGS 11611/RELATIVITY (IO 99/16 98) FAMILY SCRIPTURES	5 2
29	28	25	25	702 av 10 5307361/MOTOWN (6 98/16/98) 🛗 NO DOUBT	24	83	75	72	44	LOST BOYZ ● UNIVERSAL 53030* (10 99/15.50) LEGAL ORUG MONEY	r 1
30	34	41	42	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ16.98) KENNY LATTIMORE	30	(84)	NEV		1	WILD ORCHID RCA 66094 (10.98/15 98) WILD ORCHID	
31	33	36	49	KIRK FRANKLIN AND THE FAMILY ORDER CENTRIC 22127 (1994) 3-981	3	85	72	77	26	TINA TURNER VIRGIN 41920 (IQ.98/16.98) WILDEST DREAMS	
32	23	27	21 °	TELA SURVE HOUSE 1553/RELATIVITY (10 96/15 98) PIECE OF MINO	17	86	79	69	22	E-40 ● SICK WID IT 41591/JIVE (11.59/16.98) THA HALL OF GAME	
33	29	23		VARIOUS ARTISTS	2	87	87	85	89	BONE THUGS-N-HARMONY & RUDILESS SS39/NELATINITY (10 98/25 98) E. 1999 ETERNAL	
_		-	9	NO DM 1 50658-9400411 ([U.St. 16.50)		(88)	90	88	44	MASTER P ● NO LIMIT 539761/PRODUTY (10.981/6.98) A ICE CREAM MAN	
34	31	24	3	AFTER 7 YAGIN 42756 (10 90/15 98) THE VERY BEST OF AFTER 7	24	89	84	75	59	FUGEES A' RUTHOUSE 67147*COLUMBIA (10 98 5974-98) THE SCORE	
35	35	39	60	2PAC ▲ * DEATH ROWINTERSCOPE 524204*/ISLAND (19-98/24-98) ALL EYEZ ON ME	1	80	86	RA.	72	R. KELLY A ' NYC 41579' (10.98/16 98) R. KELLY	
36	36	35	46 :	THE ISLEY BROTHERS & THECK 524214/5UMD (10.98/16.98) MISSION TO PLEASE	2				_		
37	39	37	16	REDMAN ● DEF JAM 5334701/MERCURY (10:98 EQ/16:98) NUDDY WATERS	1	1	NEV	-	1	TASHA HOLIDAY MCA 11460" (9 90/12:98) JUST THE WAY YOU LIKE IT	
38	38	38	27	MINT CONDITION PERSPECTIVE \$49028AMM (10.9874-98) DEFINITION OF A BAND	13	(92)	99	-	71	VARIOUS ARTISTS ▲ TOHMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	-
39	43	46	3	MARK MORRISON ATLANTIC 62963/96/10.98/15/98 III RETURN OF THE MACK	39	93	93	87	11	FREAK NASTY CONTROVERSEE. THAT'S LIFE AND THAT'S THE WAY IT IS NARD HOCO POWER 2111/TRAD (10.96.15.96.20)	8 8
40	37	31	8	CAMP LO PROFUL 1470*(10 98/15 98) UPTOWN SATURDAY NIGHT	5	94	85	81	40	NAS A" COLUMBIA 67015" (10.98 EQ/16.98) IT WAS WRITTEN	v 1
41	27	19	11	SOUNDTRACK @ BUZZ TONE 50635*/PRORITY (10 98/16 98) RHYME & REASON	1	(95)	96	99	70	SOUNDTRACK & ARISTA 16796 (10 90/16 90) WAITING TO EXHALE	E
42	45	44	22	GHOSTFACE KILLAH ● RAZOR SHARPVEPIC STREET 67729*VEPIC (10.98 EQ.16.98) IRONNAN	1	96	82	96	25	BOUNTY KILLER BUNKAP 1461-YIVT (10 98/16 98) MY XPERIENCE	
43	48	45	21	SNOOP DOGGY DOGG & DEATH NOW SCORE-INSTRUCTORS (10 SQUA.98) THA DOGGFATHER	i	97	81	79	_		_
44	42	40	29	NEW EDITION A" MCA 11480" (10.9816.98) HOME AGAIN	i				20	REPROSE 45865/MARRIER BROS. (10.98/16.580) EPPPHANT! THE BEST OF CHARA RAWN VOLUME ONE	-
	40	32	9		1	98	83	89	27	THE ROOTS OCC 24972*(GEFFEN (10.9824.98) ILLADELPH HALFLIFE	
		32				(99)	85-E	KTRT	24	MC LYTE PASTWEST 61781*920 (LO 98/16-90) BAD AS I WANNA E	B 1
45	49	49	25	LUTHER VANDROSS ▲ LV 47563*EPIC (10.96 EQ16.96) YOUR SECRET LOVE	2					RAHFFM	





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Hot R&B Airplay

ar ne	e elec	cing	cally monitored 24 hours a day, 7 days a wee seach times of ampley with Artistron intener de	k Song	data	is us	y gross impressions, computed by cross- ed in the Hot R&B Singles chart.
THIS WEEK	LAST WEDK	WEEKS ON	TITLE ARTIST HARELPROMOTION DABELS	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)*
Г	Г	Г	* * NO.1 * *	Œ	44	34	NOBODY KETH SMEAT FEAT, ATHENA CACK SELECTRIMESO
1	1	17	IN MY BED DRIVING I ISLAND! S was at No. 1	35	30	29	UN-BREAK MY HEART TOM BRAITEN ILMACEMPISTAL
Œ	2	18	DON'T LEAVE ME BLACKSTREET HINTERSCOPE	40	40	8	HEAD OVER HEELS ALLURE FEAT NAS (TRACK MASTERS/CRAVE)
Œ	3	7	CAN WE SWY HIND	41	34	19	SUMTHIN' SUMTHIN'
4	4	17	FOR YOU I WILL MONCA HOW CONTINUE SURSEWILLANTICS	30	49	32	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)
3	7	7	HYPNOTIZE THE NOTOPIOUS BILG. (BAD BOYLARISTA)	43	39	9	STOP BY RAHSAAN PAITERSON, IMCA)
8	5	11	GET IT TOGETHER 702 GW (GM) TOWN	44	36	24	GET ME HOME FOY FOWN REE BLOSSINES MOUTOROF AND
Ø	8	4	LOVE IS ALL WE NEED	4 9	52	6	STRAIT PLAYIN' SHOULD BE STRAIT PLAYIN'
8	6	16	ON & DN ERYKAH BAGU (KEDARUNIVERSAL)	46	47	9	THE THEME (IT'S PARTY TIME) TRACEY LEE HYSTORMUNICESAL
Œ	13	12	CRUSH ON YOU LENGTH OF THE TOTAL THE	47	41	33	PONY DINUMNE ISSO MUSICEPICI
Œ	14	13	BIG DADDY HEAVY D TOPTOWN, UNIVERSAL)	48	48	21	I CAN MAKE IT BETTER LUTHER VANDROSS (LVTPIC)
11	9	22	ONE IN A MILLION AND THE PROPERTY OF THE PROPE	45	48	4	I SHOT THE SHERIFF WARREN G IS FUNKOEF JAMMERCURY
12	10	17	CAN'T NOBODY HOLD ME DOWN PLET CACCE GEAT, MASS GIAD BOY MISSTAL	54	35	30	PM STILL IN LOVE WITH YOU NEW LOTTON (MCA)
T)	18	5	4 PAGE LETTER AAUKH BLACKGROUNGATUNTCO	30	55	8	JUST THE WAY YOU LIKE IT TASHA HOUGAY (MCA)
14	12	10	WHAT'S ON TONIGHT	52	50	16	DA' DIP FREAK NASTY (HARD HOOG/POWER/TRIAD)
(3)	15	8	CUPID 112 RAD SOYARISTA	(33)	59	8	I DON'T WANT TO TON BRAKTON LAFACT ARISTAL
16	11	17	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)	54	45	12	JUST A TOUCH MEITH SWEAT IE (EXTRACES)
17	16	8	TELL ME DO U WANNA GNUMINE (550 MUSICIPAC)	55	53	19	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)
Œ	23	9	FLA BE FOR BROWN FLAT JAY 2 (NO. ATOROST JAM)	(36)	60	30	KNOCKS ME DEF MY FEET CONELL JONES (LAFACE MATCH)
Œ	26	11	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION I PERSPECTIVE AGMI	(3)	73	3	STEP INTO A WORLD PROPTURE'S DELIGHT)
20	17	34	WHAT KIND DF MAN WOULD I BE MINT CONSITION (PERSPECTIVE/MAIN)	(39)	70	2	LOVE DON'T LOVE YOU ANYMORE
21	19	10	REQUEST LINE ZHANE ILLTOWN MOTOWNS	59	69	6	HARD TO SAY I'M SORRY AZ YET FEAT PETER CETERA ILAFACEARISTA:
(22)	27	3	MY BABY DADDY BROOK & THE BIZZ FROMY MEPCEDES LAFACED	100	72	2	THE SWEETEST THING WASHINGTON PALISMENT LANGUE LECTURED
20	25	6	FOR YOU KENNY LATTIMORE (COLLIMBIA)	Œ	67	2	HOPELESS DIONNE FARRIS (COLUMBIA)
24	24	15	HAIL MARY MAKAYELI SEATH ROMANITERSCOPE)	62	56	6	GANGSTAS MAKE THE WORLD GO ROUND WESTSEE CONNECTION LENGTH MERITING
25	21	13	PM NOT FEELING YOU WETTE MICHELE ILOUGH	(3)	71	4	THIS WEEKEND ANN NESTRY (PERSPECTIVE/ABA)
(29)	42	5	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (IV.A.)	Œ	66	10	WHATEVA MAN REDWAN (SEF JAMMERCURY)
20	43	3	MEXT LIFETIME ETHAM BAGG REDARGNIZERSALD	65	62	11	SHO NUFF
28	22	27	DON'T LET GO (LOVE) EN YOGUE (EASTWEST/EPIL)	66	57	28	NO TIME LE KIM FEAT PLFF GAGOY LINDERS (BIG BEAT)
23)	32	28	I LOVE ME SOME HIM TONI BRAKTON (LAPACE) ARISTA	87	51	16	YOU DON'T HAVE TO WORRY
36	28	9	RETURN OF THE MACK	88	65	26	LET ME CLEAR MY THROAT DJ KOOL IT PRAMERICAN WARNER BROS I
31	29	23	LET'S GET DOWN TONY TONI TONE IMERCURY)	68	61	20	HEVER GONHA LET YOU GO BLACKSTREET INTERSCOPE
œ	33	8	SARA SMILE AFTER 7 (VIRGIN)	78	68	14	ALL THAT I GOT IS YOU SHEEPWERSHIP
33	20	12	SOMEBODY'S SOMEBODY	70	=	1	G.H.E.T.T.O.U.T. OWIGNG FACIS (FIG REALSTLANTIC)
34	31	25	I BELIEVE I CAN FLY R KELLY (WARNER SURSES-WILANTICOVE)	072	-	12	GET UP LOST BOYZ (LINIVERSAL)
Œ	38	7	LET IT GO RAY JIEASTWESTEED	73	58	7	JAZZY BELLE OUTNAST (LAFACUARISTA)
F	÷	-	AND A CONTINUE AND ADDRESS OF THE AD	1	Ė	-	OUTDAY DE NOUMISTA

HOT BAB RECURRENT AIRPLAY 1 1 3 NO DIGGITY BLACKTIFET FEAT ON DRIGHTERSCOPD 14 - 8 HOW DO U WANT IT

OE 54 3 DON'T WANHA BE A PLAYER

10 12 5 THIS IS FOR THE LOVER IN YOU IN THE LOVE IN YOU IN SECRET LOVE LUTHER VANCAGES (LATERC)

12 7 3 STEELD 13 14 15 MY 800

2	2	3	TON BRAKTON (LAFACLIARISTA)	15	15	6	ANN NESEY (PERSPECTIVE/ALM)
3	6	7	ONLY YOU 112 FUNT THE NOTORIOUS BUS, ISHO BOHARISTA	16	20	38	SITTIN' UP IN MY ROOM BRANCY MARSTA
4	3	6	ASCENSION (DON'T EVER WONDER)	17	13	8	IF YOUR GIRL ONLY KNEW MUTAN (BLACKSROUNDATIANTO
5	5	20	TOUCH ME TEASE ME ONE FOR POINTING WAS EXCEPTED AND	18	16	33	CARGELO (EMO
8	9	5	LAST NIGHT AZ YET ILAFACEJARISTA)	19	19	25	KILLING ME SOFTLY
7	4	7	MISSING YOU BUNCK TAMA G RIGHT &C ROWN EXCTRESTS	20	18	16	I CAN'T SLEEP BABY OF ID
8	11	5	TELL ME ORU HILL (ISLAND)	21	21	25	ALL THE THINGS (YOUR MAN WO
٦.	٠.	10	TWISTED	-	г	10	GET ON UP

23 22 16 LOUNGIN 24 23 24 IF I RULED THE WORLD 25 - 38 NOT GON CRY

SEEN 2 DEP (Coc. Terrenosa)
22 DG CS CET TO DD TO NEAVENT Cyblanoon, BM/Steady
Modely. Bioches Blockwood, BMH H.
100 DON'T SEED WASTING BY TIME (Led-On, BM/Married,
54 DON'T REEP WASTING BY TIME (Led-On, BM/Married,

Service of the Control of the Contro

Billboard.

Hot R&B Singles Sales.

AST WESS ON THEFE THIS WEEK LAST WEEK WEEKS ON 38 36 10 THUNKS FEEL LINE (SOMBOOYS NO. * * NO.1 * * 1 12 CAN'T NOBODY HOLD ME DOWN 39 32 19 LUCHINI AKA (THIS IS IT) 40 34 11 WHATEVA MAN 3 4 9 GET IT TOGETHER 41 37 4 BULL PRODY SCOTT ADMISSING BUTCHMAN 4 3 7 BIG DADDY HEAVY D FUFTOWN UNIVERSAL 42 40 8 SAY IF .. YOU FEEL ALRIGHT 5 5 15 IN MY BED B 6 FOR YOU I WILL INDICATED SURSETINGANDO D 6 9 WHAT'S ON TONIGHT 45 48 4 STEP MIDAWOFEDE 48 44 16 I BELIEVE IN ... , SOMEDODY B 9 9 6 I BELONG TO YOU GENERY TRAIT I SEE 47 46 17 RUNNIN' 10 10 7 CUPID 112 (BAD BOTTANISTA) TD 12 5 I SHOT THE SHERIFF (6) 54 2 DON'T KEEP WASTING MY TIME 12 11 3 YOU DON'T HAVE TO HURT NO MORE 56 47 15 GET UP 51 50 10 WATCH ME DO MY THING 13 16 6 LET IT GO 14 21 7 RETURN OF THE MACK 52 42 8 T.D.N.Y. (TOP OF NEW YORK (33) 59 5 FULL OF SMOKE (15) 15 8 HARD YO SAY I'M SORRY 18 13 21 LET ME CLEAR MY THROAT 54 51 23 DON'T LET GO (LOVE) ID 22 5 REQUEST LINE 55 53 19 WHAT THEY DO IB - 1 JAZZY BELLE SE 49 3 WU-RENEGADES 19 19 3 FOR YOU SENSY LATTIMORE ICCLUMENT (3D) 61 4 YOU BRING THE SUNSHINE 20 18 3 I LOVE ME SOME HIMM DON'T WANT TO SE ST 5 MAKE UP YOUR MIND (ZI) 25 5 HEAD OVER HEELS (55) 66 9 THE CYPHER: PART 3 22 17 8 PM NOT FEELING YOU 60 56 3 THAT'S RIGHT 23 14 11 EVERY TIME I CLOSE MY EVES ED 65 2 ME OR THE PAPES 24 20 9 THE THEME OF S PARTY TIME 62 58 3 MOVE IT IN MOVE IT D 25 24 18 I BELIEVE I CAN FLY (E) _ 1 GONNA LET U KNOW 26 23 24 DA' DIP M 62 19 IT'S YOUR BODY 27 25 5 STEP BY STEP 65 52 15 TEARS THE SLEY BROTHERS (THICKNESS) (28) 29 3 SHO NUFF 66 55 9 TAKE YOUR TIME 29 27 12 ON & ON SADU INCOMPLENIESAL 67 60 18 NOTHIN' BUT THE CAVI HIT 30 31 6 GANGSTAS MAKE THE WORLD GO ROUND 68 72 7 LOVE ME FOR FREE 31 28 20 COLD ROCK A PARTY 32 30 24 BROCKS ME OFF MY FEET/YOU SHOULD KNOW 70 64 2 SWEET LOVE 30 - 1 COME ON BLY LAMPING PLAS MC LYTE PLAS CD = 1 NO CHE INNOVE ABOUT A GOOD THREE 72 70 2 TALK TO ME

37 38 7 DO G'S GET YO GO YO HEAVEN? ROHE RICH HOMENO HELS 415100EF JAME Records with the greatest sales gains. © 1997 Bit

35 35 25 UN-BREAK MY HEART

73 71 44 HOW DO U WANT IT CALIFORNIA LOVI

74 69 6 DO THE DAMN THING

75 74 34 LAST NIGHT

Billboard. HOT R&B SINGLES.

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SOUNGSCAPE

APF	RIL 1	2, 19	97	IIUI IIUD	U			U		LU _{TM}	111
WEEK	WEEK WEEK	2 WKS AGO	WAS ON CHART	TITLE ARTIST PRODUCER ISONOWRITER) LABEL & PROMEER PROMOTION LABEL	PEAK	THIS	WEEK	2 WKS	WKS ON CHART	TITLE	W24
				*** No. 1 ***		50	49	49	16	GET UP • LOST BOYZ CHENT MA SO MAR CHESS * TANK CHENT MA SO MAR CHESS * TANK	31
1	1	1	12	CAN'T NOBODY HOLD ME DOWN & 8 weeks at No. 1 PUFF DADDY (FEAT, MASE) TO A STATE OF THE CONTROL	1	51	45	44	19	LUCHINI AKA (THIS IS IT) ◆ CAMP LO	21
2	2	2	15	IN MY BED ▲	1	52	54	54	10	DO G'S GET TO GO TO HEAVEN? • RICHIE RICH	37
3	3	3	9	No.	3	53	53	53	- 4	SEED WARRACES BITES ONLISES OG ST GET TO GO TO HEAVEN! M MOSELY IN STRING IN MOSELY! FOR BRING THE SURSHINE SHOW SHING THE SURSHINE OF BRING THE SURSHINE	53
4	4	4	6	FOR YOU I WILL (FROM "SPACE JAM") DISCUSSION IN BROWN WARKER SUNSET BY WHAT IN THE	3	(54)	59	_	2	YOU BRING THE SUNSHINE OR DON'T REEP WASTING MY TIME DON'T REEP WASTING MY TIME THIS GROUP DESCRIPTION OF THE PROPERTY OF THE	51
D	5	5	9	PLL BE ◆ FOXY BROWN FEATURING JAY-Z PCALE THAT IS CHITCH COUNTRY I BANNES A WHILISHER MODIL! ID ICT IT VIOLATORICAL JAM STREET AMERICAN TO THE THAT IS CHITCH THAT I SHAPES A WHILISHER MODIL! ID ICT IT VIOLATORICAL JAM STREET AMERICAN TO THE THAT I SHAPE SHAP	5	(55)	60	60	8	FULL OF SMOKE ♦ CHRISTION	55
8	6	6	7	BIG DADDY ● FIGHT ALHEANY DISCOPPLINEARY DISCOPPLINE SECRETARING SECRETARING SECRETARING SECRETARING SEAL	5	56	55	55	11	WATCH ME DO MY TRING (FROM "ALL THAT") ◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER	16
D	7	7	11	WHAT'S ON TONIGHT DEVANTE IMJORDAN DEVANTE, LE JONES! (D) (D) (T) (D) (A) AN 3 74032 MINCURY	7	57	52	52	8	WHATCH ME DO BY THINKS (FROM "ALL THAT") MIMATURE FEIT, SMOTH AND DE FROM COOR BIRGER STORE CREATE AND THE STORE CHARGEST	52
8	10	10	7	CUPID ◆ 112 A HENNINGS OF HENNINGS CESSLES DUDNES MINETTH MISCANDRICK O PARKERU (CLICE N. BAO BOY TRUST ARISTA	8	58	51	51	11	THINGS'LL NEVER CHANGE/RAPPER'S BALL E-40 FEATURING BO-ROCK	15
9	8	8	12	ON & ON ● BYEWER JAMALIE BADU JAMALI BYEWER JAMALIE BADU JAMALI BYEWER JAMALIE BADU JAMALI BYEWER JAMALIE BADU JAMALI	1	59	57	57	7	THINGS'LL NEVER CHANGE/RAPPER'S BALL ◆ E-40 FEATURING BO-ROCK HIP-HOPERA ◆ BOUNTY KILLER FEATURING THE FUGGES	51
10)	11	14	3	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION WINT CONDITION WINT CONDITION WINT CONDITION	10	60	50	50	4	HIP-HOPERA ♦ BOUNTY KILLER FEATURING THE FUGEES WILLIAM HOLE IN PROCEAUGING HILLS MCHELL WILLIAMSS GUID-17 BUILDING HILLS MCHELL WILLIAMSS GUID-17 BUILDING HILLS MCHELL WILLIAMSS MCHELL WILLIAMSS BUID-17 DOWNWARD GRUID #### MSS BUID-17 DOWNWARD GRUID ####################################	56
ID	17	18	6	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) + ROME ACTUAL TRANSPORT THE I SEE YOUR FACE) LI OVE ME SOME HIGHER DON'T WANT TO TONI BRASTON	11	<u>(ii)</u>	61	_	2	MSS 8/761 2700 MARC DRIS SWEET LOVE	6
12)	13	26	3	I LOVE ME SOME HIM'S DON'T WANT TO TONI BRAXTON SOUS-OLD KARING RELIEVE MORE SOUS-OLD KARING RELIEVE MO	12	62	63		5	MAKE HP YOUR MIND. A ASSORTED PHI AVERS FEATURING BIG DADDY KANE	5
13	9	9	11	EVERT TIME I CLOSE MY EYES ● ### CREATION	5	63)	-	64	-	CALL ME (FROM "BOOTY CALL") A TOO SHORT & LILL KIM	6
14	15	11	5	REQUEST LINE ZHANE DAY CET FLUG-TY PENEUTYLLE'S GEED LIGHTY ALBEHTORD Y SIMPSONI INCLIDITED BELTOWN 860+, LIMOTORIN	9	-	74	-	2	SHORTY E TOO SHORT IT SHAW A LIVEUS ORDAN. 11 JUNE 42447* NOTHIN: BUT THE CAME HIT SEROM "BUYINE & REASON") A MACK TO A THA DOCK POLINO.	2
15)	19	22	13	Section Of the Section Control Contr	15	64	66	56	19	MARKE UP TOUR MIND • ASSISTED PHLAVORS FEATURING BIG DADOY NAME CALL MIS (PROM 1900TY CALL*) • TOO SHORT & LIL KIM POWER 100 MIND THE CALL* • TOO SHORT & LIL KIM ROTHIN BUT THE CAN HIS (PROM 190HNE REASON*) • MACK LIS 1 HIS DOOD FOUND ON ADDITIONAL OF MIND AND ADDITIONAL PROPERTY THAT'S RIGHT • DO TAZ FEATURING RAHEED THE DEELM WHAT THEY DO	-
16)	16	16	- 5	I SHOT THE SHERIFF ◆ WARREN G WARREN G IS DARLE'S LEPASER TONIC E SEPAGN P SMITH DO NOT GELNWIDER JAMES DARLE AND SELECT	16	65	58	58	9	THE ATTEMPT TO THE PROPERTY OF	51
17)	18	27	3	FOR YOU ■ KENNY LATTIMORE BLEASTMOND (BLEASTMOND) E (40) COLUMBIA 78456	17	88	64	61	19	BROTHER QUESTION TESTER THOMPSON HUBBARD GREY BROWN R SAFORE IC ID IT DOE 1940 INCITED	2
18)	20	20	6	LET IT GO (FROM "SET IT OFF") ← RAY J KINDUCH OF CHILD HICK HICK PROVINGY & VENNONO (CHILD ON IT) OF EASTWEST 64206 EEG	18	67)	71	72	6	NO ONE MONTH ADOUT A GOOD THING TOOL OOTH TAME TO COT IN CHARACTER AND THE COT IN CHARACTER AND	6
19	12	12	8	PM NOT FEELING YOU FUNDAMASTOR FLEXIMAGENANT J. STLYESTER F. HARVES) **YVETTE MICHELE **CLIST HOLD 64750	12	88	65	69	17	EASY MO BEE COME THE NOTOHIOUS BIT G. RADIO, DRAMAC TO ALL & STRETCH EASY MO BEE COME THE NOTOHIOUS BIT G. RADIO, DRAMAC TO ALL BETT COMERGE ASSOCIATION OF THE PROPERTY OF TH	63
20	14	13	8	DAB BRAT FEATURING T-BOZ DAB BRAT FEATURING	11	89	62	65	9	BUASS PERGINA A HENCERSON REPORTAN & CHOMMERIE A WELLANDS BUCKES: FOLID NO THICKS \$556 FILE TO IT?	5
21	25	28	8	HARD TO SAY I'M SORRY ◆ AZ YET FEATURING PETER CETERA **CONTROL OF THE PROPERTY OF THE PROP	21	70	56	68	8	1.O.N.Y. (TOP OF NEW YORK) ♦ CAPUNE-N-NOREAGA N PROC. COMMAN A POLICY SANTAGO PLOMPUM COMPUM BOY	5
22	24	17	5	MEAD OVER HEELS WILLIAM AND THE PERIOD OF T	17	11)	79	79	4	DRED SCOTT IA EVANS, DRED SCOTT) (CHOO IT) PMP 64180 LOUD	7
23	23	15	18	I BELIEVE I CAN FLY (FROM "SPACE JAM") A FRELLY REGIST EXTRACTION OF WARRER SURSETATIONS CANADIAN EXTRACTION OF WARRER SURSETATIONS CANADIAN FREE CLEAR MY THROAT CHARGE STREET STREET CONTROL CHARGE STREET STREET STREET CHARGE STREET STREET STREET STREET CHARGE STREET STREET STREET STREET CHARGE STREET STREET STREET STREET STREET STREET CHARGE STREET S	1	72	69	63	19	IT'S YOUR BODY JOHNNY GILL FEATURING ROGER TROUTMAN JOHNNY GILL FEATURING ROGER TROUTMAN JOHNNY GILL FEATURING ROGER TROUTMAN	1
24	22	25	31	LET ME CLEAR MY THROAT OUT OF CHAMPRON 1744 WINDS BOX	21	13	NE	*	1	GONNA LET U KNOW LIL BUD & TIZONE FEATURING KEITH SWEAT O O IT GUARD 854914	7.
25	21	19	9	THE THEME (IT'S PARTY TIME) TRACEY LEE ON ACTION AREAS OF BY ANALYTING ASSESSMENT AND ANALYTICAL LIGHT. IN CHICAGO SHE ANALYSIS.	19	74)	76	84	14	THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE SHARE SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART 3 ◆ FRANCE CUTLASS FEAT. CHAIG G. ROWING SHARE SHARE SHARE BY MARKE & BIG DADDY KANE *** THE CYPHER PART SHARE BY THE BY THE PART SHARE BY THE BY T	74
	_			* * * HOT SHOT DEBUT * * *		75	68	66	11	PERSONAL STATES OF TRANSPORTED THE STATES OF	4
26)	NE	wÞ	1	AZZY BELLE + GANTION NULL ORGANISTE NOVE A SENJAMINA PARTONO 10 10 10 10 10 10 10 10 10 10 10 10 10 1	26	78	70	82	3	WU-RENEGADES ◆ KILLARMY 4th DSCHLFIG REVALLE J GRAND T HANDIN S MUTRAY'S BOUCARD! 6D 6D 6D 6D WU-TANG SNUTZPROSTITY	71
27	26	24	24	DA DP DAY THE PROPERTY OF THE	16	17	67	59	7	TRUE DAT • LEVERT	5
28	28	30	32	WHAT KIND OF MAN WOULD I BE MINT CONDITION OF BY THE PROPERTY SETS AND	2	78)	78	83	3	ME OR THE PAPES	78
29)	31	34	5		29	79	73	73	6	COULD YOU LEARN TO LOVE TEVIN CAMPBELL THE BOOM RECORDED LINEWAY ACTOR TO THE PROPERTY OF T	7.
30	32	21	23	SCHOOL MARKET STATE OF THE STAT	1	80	75	62	7	IF YOU PLAY YOUR CARDS RIGHT ◆ LATANYA	6
				* * * GREATEST GAINER/SALES * * *		(81)	87	91	3	THE EAST AND A THE PARKET AND A THE PARK	81
31)	35	45	6	GANGSTAS MAKE THE WORLD GO ROUND KE TUBE INSECURE MACK SOME C. SAMSONET BELLE EREED BY THE LEAST MACK SOME SENSEPPRIORITY.	31	82	80	75	7	DO THE DAMN THING • THE 2 LIVE CREW	75
32)	33	33	3	GANGSTAS MAKE THE WORLD GO ROUND *EINER INSTANCE AND AND C. SAMSON, I SELL, EMEDIO *** WESTSIDE CONNECTION ** WESTSIDE CONNECTION ** WESTSIDE CONNECTION ** WESTSIDE CONNECTION ** TELA FEATURING PIGHTBALL & MID *** TELA FEATURING PIGHTBALL & MI	32	83	84	76	18	IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE	34
33	29	29	25	UN-BREAK MY HEART ▲ TONI BRAXTON D FOR JP ID WARRING CO TO 100 JUNEAU CO 100 DI LAFACE 24230 AR STA	2	84	77	67	5	STAY ME'SHELL NDEGEOCELLO	8
34	30	31	24	KNOCKS ME OFF MY FEET/YOU SHOULD KNOW DONELL JONES DIRECTOR OF MY FEET/YOU SHOULD KNOW DONE TO SHOULD KNO	14	85	72	85	3	D GAMSON ANINDEGECTALID CO. (C)	7.
	27	23	23		7	86	86	80	6	PODOWNOSER & DIVIDICAL AND WALKER J. PRINCER'S MILLIAMS DICCUTRY FUNCTION (2) IS IN NOT PLATEAU MOS	7.
35	21		6	JUST THE WAY YOU LIKE IT ◆ TASHA HOLIDAY STEW J. IS TO COMMAN, MATCHES THE PROPERTY IS TO COMMAND TO THE PROPERTY IS TO THE	36	87	88	77	15	WICCS WINGS A COUNT OFFI SERVICE HAVE A BERLET OF COLUMBIA 78518* YOU DON'T HAVE TO LOVE ME MONIFAH MONIFAH	3
	37	40						"	-	HEAVY DIRECTOR TROUBLESONS LONG ME FOR EDGE A SECURITE	7
35 36) 37	_	40 32	20	COLD ROCK A PARTY MC LYTE SWINGLING LANGUIS STEEL, PLANTING SCHIEDWISSANDERS CHIEDWIS STEEL STEEL STEEL CHIEDWIS STEEL STEEL STEEL CHIEDWIS STEEL STEEL STEEL CHIEDWIS STEEL C	5	-				ECCUTURES IN MEMORY MALANCO (CANO)	
36)	37	-	-	COLD ROCK A PARTY 1981 - LAMB L ANGELT STAFF, SLAMB OF MC LYTE STAFF, SAMB OF MC LYTE NO TIME LIL' KIM FEATURING PUFF DADBY SOMES STAFF, SLAMB S COMBS S	5	(88)	89	-	11	ATHENSAMMENT OF STEEL	+-
3 6) 37	37 34	32	20	TOU DON'T HAVE TO WORKER'D STILL IN LOVE WITH YOU SO SHEEL DUTTON STITE WAY DOUBLE IT THE WAY DO NOT THE WORKER HAVE DO NOT THE WAY DO NOT T	-	88	82	78	20	ATLIENS/WHEELZ OF STEEL OUTKAST A GRICAMAN PATTON OUT 100 100 101 LAFACE 241 GRANGEA ATLIENS WHEELZ OF STEEL OUT 100 101 LAFACE 241 GRANGEA ATLIENS WHEELZ OF STEEL	2
36) 37 38 39	37 34 38	32 41 35	20	COUR DACK A PARTY MO TIME LEGISLATION OF THE COURSE OF	9	88 89 90	82 85	78 89	20	ATLENSWHEELZ OF STEEL OUTLAST IN BENCHMAN PATITOR TALK TO ME LWASSUEZA FARB DERMY IN AFMATO J WISSUEZT SHAWAN UNDERSTAND TO IT ON RCA 64777	21
36) 37 38 39 40)	37 34 38 44	32 41 35	20 27 28	TEARS TE	9	88 89 90	82 85 88	78	20 7 11	PAPET MATER + 0.0 MAGE PEZENTS SCIL ASSESSMENT FALL DL. DE PROPE PARENTA DE L'ASSESSMENT FALL DE PROPERTA DE L'ASSESSMENT FALL DE L'ASSESSMENT	8
37 38 39 40	37 34 38 44 NE	32 41 35	20 27 28 1	TEARS TE	9 1 40	88 89 90 91 92	82 85 88 92	78 89 71	20 7 11 2	AIN'T NO WAY CHARISSE ARRINGTON	8
36) 37 38 39 40) 11	37 34 38 44 NE	32 41 35 W >	20 27 28 1	TEARS TE	9 1 40 12	88 89 90	82 85 88 92 90	78 89 71 — 74	20 7 11 2 4	AIN'T NO WAY CHARISSE ARRINGTON	8
36) 37 38 39 40) 11	37 34 38 44 NET	32 41 35 W > 38 37	20 27 28 1 15	* SULTA STATE OF THE ATTENDED AND ATTENDED ATTENDED AND ATTENDED ATTENDED AND ATTENDED AND ATTENDED ATTENDED AND ATTENDED AT	9 1 40 12 4	88 89 90 91 92 93 94	82 85 88 92 90 96	78 89 71 — 74 94	20 7 11 2 4 17	AIN'T NO WAY CHARISSE ARRINGTON	8
96) 37 38 38 39 11 12	37 34 38 44 NET 41 39	32 41 35 W > 38 37	20 27 28 1 15	COME ON A 1 FROM *** BLLT VAMPENCE FRANCH ON ALL VITE	9 1 40 12 4 18	88 89 90 91 92 93	82 85 88 92 90	78 89 71 — 74	20 7 11 2 4	AIN'T NO WAY CHARISSE ARRINGTON	8
96) 37 38 38 39 40) 11 12 13	37 34 38 44 NE ¹ 41 39	32 41 35 W > 38 37 36	20 27 28 1 15 16	COME ON A 1 FROM *** BLLT VAMPENCE FRANCH ON ALL VITE	9 1 40 12 4 18	88 89 90 91 92 93 94	82 85 88 92 90 96	78 89 71 — 74 94	20 7 11 2 4 17	AIN'T NO WAY CHARISSE ARRINGTON	8
36) 37 38 38 39 40) 11 12 13	37 34 38 44 NE* 41 39 40	32 41 35 W > 38 37 36 48	20 27 28 1 15 16 12	COME ON A 1 FROM *** BLLT VAMPENCE FRANCH ON ALL VITE	9 1 40 12 4 18	88 89 90 91 92 93 94 95	82 85 88 92 90 96 81	78 89 71 74 94 70	20 7 11 2 4 17	AIN'T NO WAY CHARISSE ARRINGTON	8
36) 37 38 38 39 40) 41 42 43 44 45 46	37 34 38 44 NE 41 39 40 45	32 41 35 38 37 36 48 43	20 27 28 1 15 16 12 4	COME ON A 1 FROM *** BLLT VAMPENCE FRANCH ON ALL VITE	9 1 40 12 4 18	88 89 90 91 82 83 94 95 96	82 85 88 92 90 96 81 94	78 89 71 74 94 70 88	20 7 11 2 4 17 10	AIN'T NO WAY CHARISSE ARRINGTON	8
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B.I.G. WEEK: After a week of guessing games and even bet placing among industryites, first week sales are in for the Notorious B.I.G.'s "Life After Death" (Bad Boy/Arista) set. The magic number, 689,500 -which, yes, for what its worth, tops the 566,000-unit first-week unus—when, yes, for what its worth, topic the coo,coo-unit irist-week sales for 2 Pac's double album, "All Eyes On Me" (Death Row/Interscope)—rang in and slightly outpaces 2Pac's posthumous "Makaveli" set, which opened with 663,000 units. Following last issue's street-date violation, the album rockets 25-1 on Top R&B Albums and 176-1 on The Billboard 200. Biggie also easily clinches the Greatest Gainer award on both charts for the largest unit increase.

In the SoundScan era, only one other R&B title, Snoop Doggy Dogg's "Doggy Style" (Death Row/Interscope), sold more units in its first week. That album opened with 803,000 units.

"Hypnotise," the first radio track from "Life After Death," hit stores April 1 and is a strong contender to debut at No. 1 on next issue's Hot R&B Singles chart. The song spent eight weeks on Hot R&B Airplay and has more than 34 million audience impressions with airplay on 71 R&B monitored stations. Station leaders include WJMH Greensboro, N.C. (75 plays); KKDA Dallas (63 plays); and KMEL San Francisco (58 plays).

RAGIC IRONY: In an effort to curb handgun violence among urban youth, 2Pac, the Notorious B.I.G., rapper/label owner Trapp, and several other hip-hop artists pooled their talents in 1993 to create "Stop The Violence" (Deff Trapp/Intersound), a 13-song anti-violence rap compilation. It was never released, but now, four years later, after the pass-ing of both 2Pac and the Notorious B.I.G., an April 22 release will allow Trapp to continue the cause by contributing a portion of the sale of each copy to the Southern Christian Leadership Conference for its gun-buy-back program. The first single, "Stop The Violence," which features both 2Pac and the Notorious B.I.G., received 103 spins, according to Broadcast Data Systems (BDS), for the week ending April 1. Supporters among the 22 stations spinning the song include KNEK Lafayette, La.; WTKT Lexington, Kg.; and WCDX Richmond, Va.

WE WANT RAY J: "Let It Go" (EastWest/EEG) by Ray J, who is Brandy's brother, hops 20-18 on Hot R&B Singles and continues to make consistent gains in sales and airplay. On Hot R&B Singles Sales, an 8% unit increase at core stores pushes "Let It Go" 16-13, while on Hot R&B Airplay the track moves 38-35, after a 9% increase in audience impressions. The artist received 967 plays, according to BDS, during the tracking week that ended April 1, with airplay on 64 montiored stations. Ray J is currently on a national high school promo tour that includes retail and radio visits in 35 markets throughout the country. Additionally, the label is putting singles sales in place in each market to coincide with the tour dates, which started March 31 and will continue until May I3. Puma and Boss clothing are playing an active role in the tour, with the former lending financial backing. Ray J's debut set, "Everything You Want" (EastWest/EEG), enters Top R&B Albums at No. 57.

RIIRRI INC IINDER

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THES WELL	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	F	1	KEEP IT ON THE REAL 3 X KRAZY (NOO TRYSEAVINGING	14	23	13	MR, SIG STUFF GAMENICITY MLLI MIL & SCIPPO STRE GINE, MINO
2	1	3	U CAN'T SING R SONG SPEARHEAD (CAPITOL)	15	9	5	YOU AIN'T RIGHT TORYA U-TOWN-MALACOI
3	4	9	2 MUCH BOOTY (IN DA PANTS) SOUNDMAST(R T (CAMBAPIC-IBAN)	18	15	16	BICK OF THE CLUB PART 2 OF ARKT OWER TILL IF'S OWE OTR CLUGUE (ALL NET)
4	13	2	COME ON EVERYBODY (GET DOWN)	17	11	18	TEAR DA CLUS LIP THRILE & MAYA (BRUTAL/PRIORITY)
5	2	4	SWEET THANG IMPROMPS (MO)AZZMOTOWNO	18	19	3	WOMAN GOT IT GOIN' ON REGGE STEPPER (RIP-ID)
6	7	6	SWEET SEXY THING NO FLAVOR FOR ROGER REPRISEMBNER BROSE	12	18	17	EVERYBODY'S TALKIN' AL TANIQ INDOL FASHO (COMPECT)
7	10	2	PROME SHOWE GAME SING OF YOUR SWEET COOKED THE GARK 2 CHARPMEN BROOK)	20	-	2	SHAKE WHATCHA MAMA GAVE YA STIK-E A THE HOODS IPHAT WAD
3	3	7	HOMIE LOVE WILDLIFFE SOCIETY (BLUNT/TVT)	21	21	7	LOCK DOWN SAM "THE BEAST" (CLR)
8	5	6	TIGHT TEAM SHANDS FLATURING FLU (DAW TRACK)	22	-	9	TEMPERATURE'S RISING
10	6	4	GIRLS OEM SUGAR BEENE MAN (97)	23	14	3	TREAT ME RIGHT G-MAN FEAT CHURS FOOK FRACE/SELECT
11	F	1	MY LOVE WON'T FADE AWAY	24	-	1	PAULA'S JAM PRULA PERRY (LOOSE CANNON/SLAND)
12	8	11	WE GOT IT AND MICHEL STEET STREET OF ANALYSIANCE	25	-	9	WHY OH WHY SPEARHEAD KAPITOLI
13	12	3	SURVIVING THE GAME	Bub	bling	Uno	or lists the top 25 singles under No. 100 it yet charted.

R&B

TWICE IS NICE (Continued from page 18)

tell Williams," and "Gordon Elliott." In late March, the quartet performed in Orlando, Fla., during a private event held by the Honda Corp. and at press time was on another USC nis time visiting military bases in the Caribbean and Central Ameri

"We're tapping into more than jusclubs, concerts, and other standard music [promotional] vehicles," says Williams. "We're investigating corpo rate sector opportunities to maximize the act's exposure."

On the fashion side, the members of

Twice have become spokesmen/models for the Luster Silk Cosmetics compa ny. "They embody a fashion-forward sense," Williams says, "They're all so tall and handsome, it offers them opportunities for magazine spreads and layouts."

An independent retail promotion tour is planned prior to the album's release, as is a community concert in Chicago. "We're putting them on a tour bus and taking them around the country," says Williams.

In addition to the label's financia investment, the act's managers have slso contributed to its growth. Says Williams, "The key is to continue devel oping this act as we go along; that includes honing their voice skills with Jean Carne, who's a classically trained artist. We want immediate success, but we also want longevity for them, and that takes ongoing training, which we're helping to provide."

THE RHYTHM & THE BLUES

(Continued from page 18) in a pay-per-view concert that will be shot at a yet-to-be-determined venue in

Palm Desert, Calif., May 8. WHAT A LEGACY: Sony Legacy is set to release "The Philly Sound

Kenny Gamble, Leon Huff & The Story Of Brotherly Love (1966-1976). a three-CD set spanning the glory years of Philadelphia International. Festured on the set are tunes that have become R&B mainstays, including the O'Jays" "Back Stabbers" and
"Love Train," Harold Melvin & the
Blue Notes' "Bad Luck" and "If You
Don't Know Me By Now," and Billy Paul's love anthom "Me And Mrs Jones

Included in the project's liner notes are testimonials on the significance of Kenny Gamble and Leon Huff and Philly International by such icons or the industry as Jimmy Jam and Terry Lewis, Michael Jackson, Curtis Mayfield, Teddy Pendergrass, and the O'Jays' Eddie Levert.

The package's notes also feature tributes from influential Philadelphia DJs who were on the air during the Philly years, including Joe "Butter-ball" Tamburro, Douglas "Jocko" Henderson, and Jerry "The Geator

With The Heater" Blavat. The set was produced by Leo Sacks and is slated for release in June. Until the set arrives, the label plans to release a juicy six-song sampler dubbed "A Post Card From Philly."

CORRECT RECORDS has signed New York-based hip-hop producer/re-mixer DJ Spinna. The artist's stilluntitled album is slated for a summer release.

Billboard.

APRIL 12, 1997 Hot Ran Singles.

	_		-	h 011.31.00
	J	67	NKS. ON HART	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN®
MEDK	WEBK	2 WKS AGO	WKS	TITLE LARGE & NUMBER DISTRIBUTING LARGE BERNELL ARTIS
				* * * NO. 1 * * * CAN'T NOBODY HOLD ME DOWN A * PUFF DAGGY (FEAT, MASI
1	1	1	12	10 Jpp (T1 00 BAD 607 7505 BAN) 87A 11 seeds at No.
2	2	2	9	I'LL BE ◆ FOXY BROWN FEATURING JAY- ICI IDI ITI YOLATORDEF IAM 574028 MERCURY
3	3	3	7	CLICH IT VIOLATOR DEF JAN 57602AM (RCURY BIG DADDY CLICH TILL PTOWN 55039(AW) PEAU GHETTO LIDVE CA BRAT FEATURING T-BC
4	4	4	8	CDUD! (T) OX SO SD DEF 78527/COLUMBIA
<u> </u>	- 5	5	5	I SHDT THE SHERIFF ICI IS IT IS FUNCTOR AM573354 MERCURY ◆ WARREN
6	6	6	35	LET ME CLEAR MY THROAT • 0J KOO (D)(T) (6) CLRAMERICAN [744] WHENER BROS
1	33	_	2	* * * GREATEST GAINER * * * JAZZY BELLE GREY/IT/37/LAPIACE 24224/AMSTA * OUTKAS
8	7	7	9	THE THEME (IT'S PARTY TIME) TRACEY LE COUNT IN SECTION SECT
9	8	8	28	DA' OIP FREAK NAST
10	10	10	3	SHO NUFF TELA FEATURING EIGHTBALL & MJ
Œ	- 11	24	6	GANGSTAS MAKE THE WORLD GO ROUND ◆ WESTSIDE CONNECTION
12	9	9	20	COLD ROCK A PARTY ● GUIDINI 17-01 LASTNESS BESTZEEFE MC LYT
13	16	16	27	NO TIME ● OLID IN THE OPEN OF STATES OF STA
14	15	13	7	DO G'S GET TO GO TO HEAVEN? CHICH TO COMMAND HILLS 4155 DEF JAM 574030MERCLIRY * RICHIE RIC
15	14	14	10	I ALANYS FEEL LIKE ISONEBOOY'S INTOHING ME) ◆ TRU FEAT ICE CREAN MAN (MASTER
18	12	11	21	LUCHINI AKA (THIS IS IT) ◆ CAMP L
17	13	12	12	WHATEVA MAN ICI DEPLOY JAM 574026/MERQURY • REDMA
18	19	19	7	HIP-HOPERA ◆ BOUNTY KILLER FEATURING THE FUGEE (C) (D) (T) SUNTY 1464TYT
19	22	16	4	STEP INTO A WORLD (RAPTRUE'S DELIGHT) + KRS-ON
16	20	20	16	RUNNIN' 2PAC, NOTORIOUS BJ.G., RADIO, DRAMACYDAL & STRETC
22	16	16	16	THINGS'LL NEVER CHANGE/RAPPER'S BALL ◆ E 40 FEAT BO-ROC
22	21	16	16	GET UP + LOST BOY
23	17	21	8	T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAG
24	16	22	16	© ID ID PENUTY 2 SOTOMMY BOY WHAT THEY DO ◆ THE ROOT
25	23	22	3	ID:ID:ID:ID:ID:IG:T9ID?IGEFEN WU-RENEGADES ◆ KILLARM
(26)	29	16	4	CD. IDJ TO WUTTING SERVICE ORDER TY THE CHARGE PART 3 \$ TRAVE STUDSTED DWG E, KOMINE PARTE, BY MIRRE & BODIED FOR UP TO IDJ TO WORKERS IN STREET STATES.
22	16	20	3	THAT'S RIGHT ◆ DJ TAZ FEATURING RAHEEM THE DREAM
(28)	28	16	3	ME OR THE PAPES
23	16	16	1	MOVE IT IN MOVE IT OUT DERELECT CAM
30	NE	W D		GONNA LET U KNOW + UL BUD & TIZONE FEAT. KEITH SWEJ
31	27	23	19	NOTION THIS CAN HE CAN HET (FROM "RHYME & REASON") ◆ MACK 10 & THA DOGG POLIN
32	32	33	15	LOVE ME FOR FREE AKINYEL
33	31	31	44	HOW DO U WANT IT/CALIFORNIA LOVE Δ' ◆ 2PAC (FEAT, KC & JOJO
34	30	28	7	DO THE DAMN THING THE 2 LIVE CREV
35	35	39	17	SPACE JAM (FROM "SPACE JAM") QUAD CITY OF
36	45	27	2	2 MUCH BOOTY (IN OA PANTS) SOUNDMASTER
37	37	29	4	THE ULTIMATE • ARTIFACT ICI CO 171 00 BIG BEAT 98027 MG
38)	NE!		1	
39	42	-	2	CALL ME (FROM "BOOTY CALL") TOO SHORT & LIL! KII
	36	34	30	BOW DOWN • WESTSIDE CONNECTIO
40		_~	-00	ICLIDI ITI LENCH MOB 5322 EPRICRITY
40	_	4		COME DN EVERYBODY (GET OOWN) US
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Records with the greatest sales gains this week. ◆Yideocilp wellability ◆Piccording Industry Association
 of America (RNAU) certification for sales of 500,000 withs. A RNA certification for sales of 1 milition units. Calcilla
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Michael Jackson Strengthens Dancefloor Credibility

W ITH "Blood On The Dance Floor," Michael Jackson inches closer to issuing the type of jam that loyalists have long been clamoring for—see that is low on bitter ranting and faux-symphonic melodrama and high on simple, buttkickin beats and catchy sing-along

The material on Jackson's last two albums, "Dangerous" and "HIStory: Past, Present And Future—Book 1," was most appealing when left to the imaginative



ling Massive. Veteran reggae vocalist Horece Andy chille between promotional stops on behalf of "Skylarking," an elbum that complies 14 of the classic singles he has issued over the past 25 years. The set also launch es Melankotic Recordings, a Carolinedistributed label helmed by the members of Massiva Attack. Andy has become en icon in clubland in recent years, thanks to his dance-fueled collaborations with the renegade U.K. act as well as with Neneh Cherry and the Mad Professor, Among the set's highlights are the turntable-ready "Rock To Sleep" and "Elementary."

interpretations of underground producers and remixers who wiped away the light, frequently dated grooves of the original recordings and replaced them with edgy tribal, trance, techno, and hip-hop rhythms. The combination of such street-wise flavor with Jackson's unique vocals and smooth melodies was impossible to resist. We joined countless other clubland citizens in udly urging Jackson to at least briefly step outside his heavily insulated world to kick a few jams with the folks whom his early recordings have so heavily influenced

Well, he hasn't gone the full distance with "Blood On The Dance Floor," but he gets points for good intentions. Jackson has played it safe by collaborating with Teddy Dance 3

by Larry Flick

Riley on production, and the original version of the song cruises at a mildly pleasant funk/hip-hop pace, allowing ample room for an eargrabbing spree of dry-heaving grunts and a thickly layered, deli-

cionaly infectious chorns. On the groove tip, Tony Moran, Farley & Heller, and the Fugees ride to the rescue with remixes that push "Blood On The Dance Floor" over the creative top. The Fugees float the song's melody over a chilled, finger-snappin' classic-funk bassline, while Farley & Heller sharpen the warmly harmonious hook with a rubbery Euro-house bassline. Moran hits the home run of this package with another of his disco-baked post-productions, molding the song into a roof-raising epic that is destined to dominate turntables and saturate radio airwaves within seconds. Once again, the mind reels with fantasies of what the results might have been had Jackson opened his mind and directly collaborated with any of these producers.

Due in stores on April 22, the sinple previews "Blood On The Dance Floor: HIStory In The Mix," a set that combines five new compositions with club-geared versions of songs from 1995's "HIStory," Several of the other new cuts—"Morphine," "Superfly Sister," "Is It Scary," and "Ghosta"—were still in the mixing stage as we went to

Rounding out the album, which will be out May 20, is the rarely heard Jimmy Jam/Terry Lewis remix of "Scream"; Farley & Heller's slinky soul rendition of Money"; a percussive, James Brown-sounding mix of "2 Bad" by the Fugees; Hani's gloriously ethereal ambient/trance interpretation of "Earth Song"; a Todd Terry deep-house mix of "Stranger In Moscow" that was previously available only in the U.K. and Europe; David Morales' lush, upbeat ver-sion of "This Time Around": Frankie Knuckles' now-classic disco reconstruction of "You Are Not Alone"; and a stormin' rein-vention of "History" by Moran. Largely coordinated by Frank Ceraolo, director of A&R/marketing at Epic, this is a cute li'l package that should increase the maintream visibility of some of clubland's finest.

According to Ceraolo, "Blood On The Dance Floor: HiStory In The Mix" was initially intended to bolster Jackson's forthcoming European summer tour. However, he says the project soon blossomed into a tip o' the hat to the club community, which has been unwavering in its support of the often-controin its support of the often-controversial artist.

"Clubgoers have not heen conouned with the negativity that a lot of media has continually heaped onto Michael," Ceraolo says. "They can't be bothered with it. They just want to dance to his music. That's what this album is about—giving people something great to dance to, which has always been one of Michael's greatest strengths as an artist."

FREE AT LAST: "Free" is more than merely the name of Ultra Nate's first single with Strictly Rhythm Records. The Mood II Swing production is also a personal declaration of a new phase in the enduring diva's career.

"Over the last couple of years, I've tried to adopt a learning spirit," she says. "In many ways, 'Free' embodies all of the things that have happened in my career, as well as what it feels like to be in a different place and trying to change direction."

direction." An change has been taking the anyigator's role in her
tamers essevaral years ago, she parted ways with both Warner Bros.
and longtime collaborators the
Beasemant Boys, with whom she
that included "is It Lowe," "Scandal," and "Regloring." The more
triggered an odysasy into selfexamination and creative experiwas a lot that I wanted and needed
to learn about the music basiness
and about life in general," she says.
"It was wonderful to have the time

To accomplish that, Nate has gone back to school . . . literally. "I feel like I missed that experience by getting into the music business at such a young age," she says, revealing that she's immersed in study for a degree in business. "The

my mind."

Billiore Dance Rreakouts

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Breakouts: Titles with future chart potential, based on club play or sales recorded this week



Who's A Feak? Cystal Weisers, right, bonds in the studio with controversial basehabil sits Define Rodmen fatter sign down vocales for Youth A Feak. "He first single from the forthcoming Mercury album, "Produced by the Basement Boy, tha track size bejoys over the end credited of Fodoman's new movie, "Double Team." Weises and Rodmen recently completed or videocity for the track with read of the size o

truth is that I may not always want to be in the forefront of this business. I'd like to open my own nightclub or maybe even start my own label. I want broader options in my

As the expands her business acumen, Natie sals outrengthering her artistry. She is never without a pad and pen to jet down by frail disea for an allum ashe hopes to record this the same of the same and the same an

BOOGIE WONDERLAND: After years of taunting and teasing clubland with the promise of an indie label, Def Mix Productions honchos Judy Weinstein and David Morales are finally launching Definity Records with "Moment Of My Life" by Bobby D'Ambrosio. Featuring the venerable Mich-

elle Weeks on lead vorals, this cover of a Jocelya Brown/Inner Life disco-era cheetnut has the kind of classic house groove that would make the genre's Chicago forefathers smile with pride. D'Ambrosio has matured tremendously as a producer, giving Weeks an array of plush keyboards and a firm bassline to play with.

One of the most exciting bits of information to cross our desk in recent days is that the legendary. Robert Owens is back in the studio, unleashing that gorgoos hardward of the control o



Billboard HOT DANCE MILCIC

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B	11	15	- 6	CALL ME LOGIC 45726/RCA . ♦ LE CLICK	7	3	4	31	LET ME CLEAR MY THROAT (1) 00 CLRIMERICAN 43764/WARMER BROS. • DJ KDOL
(3)	14	18	5	TO STEP ASIDE ITUATIC 85430 PET SHOP BOYS	(8)	13	6	3	ONE MORE TIME (T) 00 ARSTA 13329 REAL MCCOY
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18	19	25	5	IT HAS BEGUN TVT SOUNDTRAK 8035/TVT PSYKOSONIK	13	5	15	8	I'M NOT FEELING YOU IT LOLD 64785RCA ◆ YVETTE MICHELE
17	20	21	8	ARE YOU THERE CHUMPLET HOUSE 78416CCLUMBIA • WINK	14	15	8	8	BIG DADDY (1) UPTOWN 56039/UNIVERSAL ◆ HEAVY 0
(18)	26	41	3	SAXMANIA AQUA BODGE 036 MUANGOS	15	16	9	9	THE THEME (IT'S PARTY TIME) (T) BYSTORM 16114/UNIVERSAL TRACEY LEE
19	R	6	12	INSOMNIA CHEDITICHAMPON 13333ARISTA FAITHLESS	16	20	19	7	RETURN OF THE MACK (T) (I) ATLANTIC 85443/NG MARK MORRISON
20	17	14	13	MOMENTS STRICTLY RIPTION 12409 NOISE MAKER	17	10	-	2	TALK TO ME (I) 00 RCA 64776 ♦ WILD ORCHID
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22	21	19	8	MAKE MY DAY ANDLA 44870 GRACE UNDER PRESSURE	20	11	10	7	DON'T SPEAK (1) (I) 27X 66073 CLUELESS
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				* * * POWER PICK* * *	(25)	38	30	31	FIRED UP! (T) (0) TWISTED 55221/MCA FUNKY GREEN DOGS
(27)	39	-	2	DA FUNK SOME SINE TO THE DAFT PUNK	26	23	14	3	CARRY ON (T) 00 INTERNIT 10164 DONNA SUMMER & GIORGIO MORODER
(28)	35	-	2	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMOMICA MAMA CASS	(27)	47	38	20	SUGAR IS SWEETER (D.00 FFRRADNON 120102/SLAND + C.J. BOLLAND
29	31	31	6	ONLY YOU MAN 2054 SHAY JONES	(28)		WÞ	1	COME ON (T) OI (ASSWEST 6399ATEG
30	30	38	5	DRIVE HANGS ON IMPORT GEOFFREY WILLIAMS	29	25	1	A	PLEASE DON'T GO (T) 00 APISTA 13305 ◆ NO MERCY
31	32	40	17	RHYTHM IS A DANCER ARISTA PROMO SNAP	30	24	20	5	GET READY, READY! (MI (1) 00 TAKE FO' 205 D.J JURILEE
(32)	36	47	3	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS ◆ PAULA COLE	(31)		27	_	
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44	46	-	2	NEVER FELT THIS WAY ILLINGIAN 2520 FAST FORWARD FEATURING BEVERLY	44	28	_	2	WU-RENEGADES (T) WU-TANG 53267/PRORITY ♦ KILLARMY
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				* * * Hot S	HOT DEBUT * * *
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44	46	-	2	NEVER FELT THIS WAY JULISDIAN 2520	FAST FORWARD FEATURING BEVERLY
45	40	46	4	MAS DE LO QUE TE IMAGINAS ARIOLA 43950	THE SACADOS
(46)	NE	wÞ	1	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
(47)	NE	wÞ	1	MUSIC POPULAR 25045/OR/TIQUE	◆ DOLCE & GABBANA
48	27	22	11	STAY MAYERICK PROMOREPRISE	ME'SHELL NDEGEOCELLO
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HARD TO SAY I'M SORRY (T) 00 LAFACE 24238/ARISTA w the top 20. Greatest Gainer on Mixi-Singles Sales is awarded for the largest sales in

DON'T STOP MOVIN' (D.O) UNDISCOVERED \$5301 MG

I RET IEVE I CAN FLY ITI OD WARRER SURSETVITURITO 42427/JINE

DANCE TRAX

NEW >

(Continued from preceding page) updated by Prince Quick Mix) or estch Owens on one of his many DJ gigs around Europe. One question: What will it take to get this man actively working in the States again? There are more than

a few povices here who need a lesson in how it's done properly.

Next on the Definity agenda is "Love's Name" by Alien-8, aks producer Bill Lee and singer Deana. Nice to see this label finally rolling and giving DJs some quality iams

Here's just what the dance community needs. A double meaning for an already innocuous term. Along the U.K. and German underground, electronic producers are indulging in a compositional form they've dubbed "freestyle"—not to be confused with the Latin dance pop sound of the same name. This new freestyle sound is captured on "The Freestyle Files," a sleek double-disc compilation that pits jsms by Englishmen like Dr. Rockit,

Kid Loops, and Ed Rush in a mock

war against a German team consisting of Kruder & Dorfmeister. Turntable Terranova, and Kreidler, among several others. It's a snappy sound-clash that will soothe the soul of the musical adventurer in us all. Still, we wonder if anyone else is chuckling at the notion of some kid in Miami picking up this K7 Records release and expecting to hear Giggles or Sa-Fire.

43 | 41

50 41 41 18

47 28 31

48 44

(49 RE-ENTRY

Elsewhere in the world of compilstions, Geffen continues to infuse a little disco drama into its dominant alterne-rock cound with "Global Grooves," a collection of cuts vanked from the label's vaults and remixed to suit dancefloors. The set opens with a surprisingly rugged tribal reconstruction of the terminally kitschy "Shoop Shoop Song" by Cher. Nicholas & Sibley and Ronnie Ventura each deliver mixes that makes this single essential to the turntables of any DJ who flexed Cher's recent Reprise hits "One By One" and "Paradise Is Here."

Other tasty bits on "Global Grooves" include a Euro-NRG interpretation of Lisa Loeb's "Stay" by Juan Pantino, Ventura's dark take on "Sex" by Berlin, and a rattling Rabbit In The Moon remix of "Queer" by Garbage. This is all quite amusing and encouraging, but Geffen's next step should be to start signing club-rooted acts instead of giving a dance image to its guitar-slingers. We've got our fingers crossed that a change is in the wind.

· HVIN' KIY

A ADTICACTO

◆ DOLCE & GABBANI



Country Radio Seminar. Shown taking part, from left, were Don Cook of DKC Music; Wade Hayes; Columbia Records VP for national country promotion Debi Fleischer; Mary Chapin Carpenter; Rick Trevino; and Sony Music Nashville president Alten Rutler

RCA Catches New 'Tiger By The Tail'

Classic Tune Leads To Sara Evans' Debut Set Bell finally listened to Evans' demo of

NASHVILLE-Under normal circumstances, the 1965 Buck Owens-Harlan Howard classic "I've Got A Tiger By The Tail" would not be the song of choice for a new female singer's audition tape for a major Nashville label.

But then, Sara Evans is not your verage new female vocalist, and the RCA Label Group these days is far from being a predictable major Nashville label

RCA senior director of A&R Renee Bell says that once songwriting legend Howard heard Evans singing his song. he was after Bell for weeks to listen.

"Tiger By The Tail" and was impressed, but when she heard a tape of Evans' own songs, "they just killed me—they blew me away," says Bell. "She is so far beyond being just a new artist. This is



tape to RCA Label Group chairman Joe Galante, who had been considering several new fomale artists

like seeing Patsy

Bell took the

Cline. She's a star

"Then," says Galante, "she came in here and did an acoustic live set and we were blown away. We sat down and talked about what she wanted to do. We knew we had an artist, not just a singer. She is very talented, not just in music or songwriting, but also is a very bright person and decided that this is the right place for her to be "

Once the deal was done, Evans and RCA looked outside Nashville for an unconventional choice as producer and selected Pete Anderson, the respected Los Angeles musician, artist, and producer of Dwight Yoakam, among oth-

The result is a stunning debut alb "Three Chords And The Truth," which blends traditional and contemporary country. It's due May 20.

Evans says she was being heavily pursued by Rising Tide when RCA weighed in with an offer, "I asked Joe to tell me about RCA and why I should sign with him," she says, "and he did." She had also decided on Anderson as producer, she says, and RCA concurred. We liked the idea," says Galante, "of Pete producing and taking her out of the process here and using completely

different players.

"I would routinely pass on any offer oming from Nashville," says Ander son, saying he trusts Renee Bell's (Continued on page 27)

Wynonna To Make A Leap In Labels: O'Donnell Gets Busy With Stateside Gigs ON THE ROW: Wynonna exits her Curb/MCA label

affiliation for Curb/Universal. The deal is not yet official and no announcement has been made.

Best-selling Irish country singer Daniel O'Donnell was in Nashville and stopped to visit with Nashville Scene. A big fan of Music City, O'Donnell has recorded one album ere, with Allen Reynolds producing, has played the Grand Ole Opry and Fan Fair, and has made numerous appearances on TNN.

His North American appearances this year will be at the Berklee Theatre in Boston June 26, Nepean Centre in Ottawa June 28, Bassett Theatre in Toronto June 29, and Carnegie Hall in New York July 2. He tells us he's now got North American distribution with Honest Entertainment.

"It's quite difficult to make any great impression bere with record sales," he says. But I'll try. I'll just have to wait and see.

A few tickets remain for the music law symposium The Client, The Firm, The Deal," to be held April 17 at the Regal Maxwell House here. Arista Records pres ident Clive Davis will deliver the keynote p Former EMI Nashville

VP Jimmy Gilmer has formed JAG Management. Initial clients are Curb/Univer-sal act Cactus Choir and Brad Palsley... Rhonda Forlaw resigns as Arista Nashville media and publicity manager. She is engaged to Capitol artist Trace Adkins . . . Tracy Graham-McGlocklin is named sales and marketing manager at Sony Nashville . . . Craig Campbell is named asso-

ate director of media and publicity for Epic.

Rosie Flores joins Asleep At The Wheel. The San Antonio, Texas, country chanteuse also has a three-albun deal with Rounder Records . . . MCA Nashville ups Bill Macky to director of national promotion. He replaces Scott Borchetta, who has not announced his plans . . . MCA also names Guy Floyd manager of product develop-ment . . . Rod Parkin is named professional manager at

ermusic. He was at Life Music Group . . . Former Capitol Nashville executive VP/GM Walt Wilson will soon announce a joint venture with Miles Copeland . . , Wayne Hancock signs with Ten Ten Music . . . Imprint Records es Joe Redmond national promotion director. He was at Marco Promotions . . . Tracy Byrd, his corporate spon-sor Norman Lures, and WSIX Nashville sponsor "Big Bass Tournament" April 26 at Old Hickory Lake in Hendersonville, Tenn. Proceeds benefit the Police Athletic League. The winner will receive a \$27,000 bass boat.

The Mark Collie Foundation has presented the Vander-bilt University Medical Center with a check for \$270,000 for diabetes research. The money was raised by the 1996 "Mark Collie Race For Diabetes Cure" . . . General Motors has signed on as corporate sponsor for Michelle Wright's upcoming 33-city Canadian tour . . . The Country Music Assn. promotes Peggy Whitaker to director of board administration.

THE LATE Bill Monroe will be honored with a special concert April 17 at the Ryman Auditorium. "The Songs Of Bill Monroe Return To The Ryman" will feature Marty Stuart, Ricky Skaggs, James Monroe, Jerry & Tammy Sullivan, Ralph Stanley, Charlie Daniels, Jim & Jess McReynolds, John Hartford, Jimmy Martin, Tim O'Brien, the Osborne Brothers, Mac Wiseman, Connie

Smith, Larry Sparks, Mark O'Connor, Del McCoury, the Bluegrass Boys, and others, Proceeds will go to construction and maintenance of a monument being built to mark Monroe's grave site in Rosine, Ky. . . . The Belmont University Center for Entertainment Industry Entrepreneurship Education hosts a semiby Chet Flippo

> a business in the music industry Friday (11)-Saturday (12) ... Belmont professor Don Cusic, who is finishing a biography of Eddy Arnold, tells us that his research shows that Arnold has sold in excess of 85 million records, most of it before Recording Industry Assn. of America certification and SoundScan.

nar/workshop on starting

RECORD ROUNDUP: The great Tennessee Ernie Ford is well represented by a two-disc reissue on Razor & Tie and a single CD on Capitol Nashville Vintage Collections. The latter label also has self-titled single-CD collections by Slim Whitman and Tex Ritter . . . Among Columbia Legacy's reissues of the Byrds' albums is one of particu-lar interest to country fans. "Sweetheart Of The Rodeo," from 1968, was a landmark album in country-rock fusion, but some of seminal member Gram Parsons' original vocals were replaced by Roger McGuinn on the set because of label problems Parsons faced. This reissue adds

eight bonus tracks, including some restored Parsons vocals shville's Compass Records is issuing "In The Country Of Country: People And Places In American Music" in conjunction with the Nicholas Dawidoff book of the same name. Artists on the CD range from Jimmie Rodgers, Patsy Cline, and George Jones to Buck Owens, Merle Haggard, Iris DeMent, the Flatlanders (the early group with Joe Ely, Jimmie Dale Gilmore, and Butch Hancock), and Emmylou Harris.

Writer Shaw Seeks Singer's Spotlight On 2nd Reprise Set

■ BY DEBORAH EVANS PRICE NASHVILLE-Most people who have heard that fast-food ad campaign proclaiming that "Different is good!" would agree. But when it comes to country radio, being different can be a double-

edged sword. Such is the case with singer/songwriter Victoria Shaw. Her 1995 debut album was loved by critics but failed to garner significant radio airplay. With the May 20 release of her self-titled Reprise sophomore album, however, Shaw and label executives believe they are delivering a package that will help her make the transition from acclaimed songwriter to successful artist

"I know I'm different. I don't have the normal country music back-ground," says Shaw, a New Yorker who also spent time in California. "I know I don't have an accent like the typical country music act, but I like not being typical. I wasn't born into country music. I found it, I sought it out and fell passionately, madly in love with it and came to it from a choice."

Shaw first translated that passion

including Garth Brooks' "The River and John Michael Montgomery's "I Love The Way You Love Me." Shaw's reputation as a songwriter places the focus on the song, and, therefore, her talent as a vocalist has been largely overlooked But that could change with the release of

into songwriting and is known for hits



first single from the forthcoming album, due Monday (7). Warner/Reprise

Nashville president Jim Ed Norman, who co-produced Shaw's album with Andy Byrd, sug-gested Shaw try the song. "We just went into the studio and gave it a whirl." Shaw recalls, "That cut is the second take and basically the scratch vocal. I hate to sound cliched, but it really was magical."

Shaw admits that her songwriting at times overshadows her aspirations as a (Continued on page 27)



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Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RABIO TRACK SERVICE: 162 COUNTRY STA-TIONS ARE ELECTROBUCALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

WEEK	WEDK	2 WHGS	WIRS. ON CHURT	TITLE ARTIST PRODUCER ISONOWRITERS ULIEL & NUMBER, PROMOTION LIBEL.	PEAK	THIS	LAST	2 WYS	WKS CN	TITLE ARTIST PRODUCER (SOMEWRITER) LABEL & NUMBER/PROMOTION LABEL	PEAK
				* * * No. 1 * * *		(39)	43	47	6	THIS IS YOUR BRAIN J SLATEL DIFFIE IC WISHMAN K GARRETTI LO 100 EPIC 78521	
D	2	1	11	RUMOR HAS IT 1 week at No. 1 CLAY WALKER COUNT ALBUM CUT/REPRISE COUNT ALBUM CUT/REPRISE	1	(40)	44	49	9	WHATEVER COMES FIRST SONS OF THE DESERT SLATE DUMINOUS WALDINGS B CHISTER D HOMACK! 10 10 PPC 78501	1
2)	1	1	72	(THIS AIN'T) NO THINKIN' THING SHENDRICKS (TINCHICLS M.D. SANDERS) CHITCH MISHFULE AIRMA OUT	1	(41)	44	49	9		
3)	6	17	17	WHEN I CLOSE MY EYES KENNY CHESNEY	4	(42)		56	4	LOVED TOO MUCH TY HERNDON	1
1	4	6	12	DON'T TAKE HER SHE'S ALL I GOT ◆ TRACY BYRD	4	- 5	47	49	- 20	D. GHISGIN D. SCHLITZ, BLASEY) EPIC ALTUM CUT HALF WAY UP CLINT BLACK	+
5	4	4	18	HOLDIN' DIAMOND RIO DIAMOND RIO ID 10 APOTA 13667	4	(11)	47	44	10	SAY YES	
s	3	1	16	DOWN TO A READ STATE OF THE STA	1	(45)		45	7		
7)	9	11	5	ONE NIGHT AT A TIME GEORGE STRAIT BROWN G STRAIT FE LEF F F RAN LON R CODD ONE NIGHT AT A TIME	7	46	57	64	5	LET IT RAIN ↑ MARK CHESNUTT	+
Ď	11	12	8	ON THE VERGE COLLIN RAYE ON THE VERGE ON THE VERGE ON THE VERGE ON THE VERGE	8	4		54	4	T BROWN ON CHESNITT S LESUE A SPRINGERS ON OF CREAT SERVING I ONLY GET THIS WAY WITH YOU RICK TREVING	+
0	12	15	13	ANOTHER YOU OAVID KERSH	9	48	46	27	13	SBUCKING-WIND, (CHUMBIA ALBUM CUT EASE MY TROUBLEO MINO ♦ RICOCHET	+
0	14	14	8	BETTER MAN, BETTER OFF FANORISES J. WARENCE IS JOINTS SPICE 10:10-10:14-10:10-10-11-11-11-11-11-11-11-11-11-11-11-1	10	49	38	28	19	TONLY GET THIS WAY WITH YOU	+
1)	13	13	14		11	(50)		51	23		
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3	16	19	7	SAD LOOKIN' MOON ALABAMA	13	(51)		52	.5		
0	18	20	13	IF SHE OON'T LOVE YOU THE BUFFALO CLUB	14	52	50	47	8	THE HOPECHEST SONG ↑ STEPHANIE BENTLEY TWILKES PWORLEY IN KASSTI EPIC ALBUM CUI	1
و (3	19	22 '	7	B BECKETT IT BRUCE MIBEESON) ICI IVI RISING TIDE 54043	15	<u>(33</u>	55	53	5	THE USED TO BE'S JSTROUD D MALLOY AN HUFFMAND, HEES B MORRISON) CLID (V) GAINT 17399/REPRIS	4
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0	10	9	13	EVERYTHING I LOVE ALAN JACKSON KANGAL (HALLING DIAMBERLAN) (0 ARSTA 13068	9			_		* * * HOT SHOT DEBUT * * *	Į,
D	22	26	10	OARK HORSE	21	(61)	NE	wÞ	1	WHO'S CHEATIN' WHO ♦ ALAN JACKSON	
2)	25	29	7	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) MINOY MCCREADY DI MILLOYN MILSON OR BOWLES A BRINE! ICH DI NO BINA 64757	22	(62	69	67	3	FIRE WHEN READY PERFECT STRANGER	Т
3)	23	24	13	4SS ROCKET • KATHY MATTEA On MEDICAL OR MEDICAL DIRECTIONS On MEDICAL OR MEDICAL DIRECTIONS ON MEDICAL OR MEDICAL DIRECTION ON MEDICAL DI	23	<u> </u>		73	3	TRUE LIES SARA EVANS	+
4)	26	34	4	WHY WOULD I SAY GOODBYE BROOKS & OUNN NAMED AND ARREST 19073	24	64		63	4	TOO LITTLE, TOO MUCH NIKKI NELSON	H
5	15	6	18		1	65		WÞ	1	FIRE WHICH READY FOR WHICH READY FOR UNITS AND ADDRESS FOR UNITS	+
6)	29	32	7	C. LARREIN PANELTEC R. SCERLIGGES SIX DAYS ON THE ROAD MILLER M. MCANALT IE GREENE, C. MONTDOOMBRY SURFER SIX D. C. SER STATE SURFINE SIX D. C. SER STATE SURFER SIX D. C. SER STATE SURFER SIX	26	66	63	-	2	A STEGALL ON VARBLE C VICTORS (10 MERCURY MASHVILLE 574 LBC DO IT AGAIN JEFF CARSON	Н
7)	33	50	4	A LITTLE MORE LOVE VINCE GILL ID ON MCA 55307	17		64	-	1		П
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9)	34	46	4	THE LIGHT IN YOUR EYES LEANN RIMES CHOWARD WRIMES TO THEM LIGHT VICTORY CARS 76959	28	(68	-	wÞ	1	ONE MICHE PEANS	Н
0)	31	31	40	COLD OUTSIDE SOUNT AN EPIDAD NEWHAUSER IN BIRDON O REUHAUSER D KNUTSON M SESSO C. DI NI MCA 55553	30	- 66	47	69	4	OTE MIGHT STAND COMMODIC M PARKETS STANDON TO BUILDING M PARKETS STANDON LORGY I'D LOVE YOU TO LOVE ME B ECHET IN REPERT M ROUGHT DI ICO NO CAPTON INSTAND	4
1)	35	37	1	LITTLE THINGS • TANYA TUCKER	37	74	63	57	9	B DECRET IN GREENT MONOGREE (C) (C) (C) (A) CAPITOL NASHWILLE SMS)	
2	27	16	17	GIRDWIN IN DILLUNEY'S DIRWESS (CINY CAPITOL MASHAULE 58630 UNCHAINED MELODY LEANN RIMES	1	- n	72	-	1	THE SWING □ JOHNSON (R.E. ORRALL, S. REGAN) D. JOHNSON (R.E. ORRALL, S. REGAN) EPIC ALBUM CU	r L
	36	36	12	W.C.RIMES (A NORTH H. ZARET) CURB AUGUM OUT HERE'S YOUR SIGN (GET THE PICTURE) ◆ BILL ENGVALL WITH SPECIAL CUEST TRAVIS TRIFT.	25	- (72) NE	wÞ	4	EXECUTE MOREST JOCOSION CONTROLLED ASSOCIATION ASSOCIATION ASSOCIATION THE SWING	r I
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	17	-	-	C CHAMBERIAIN K STEGALL (T MARTIN, R WILSON A MAYO) (10 MEPOLRY NASHWILLE 574150 MEVER AGAIN AGAIN LEF ANN WOMACK	36	- (75	75	-	4	STATE OF MIND R WALSON D PHYSIC IS SCHOLARD D RIGHNEY (C) RINER RORTH 163001	1
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	- 45	61	4	CFARREN (C CARTER C JONES) WI CARTER C JONES)	1 37						

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THIS	WEEK	2 WKS	WIS ON CHART	TITLE LIBEL & NUMBEROISTRIBUTING LIBEL	ARTIST
(T)	1	1	11	* * * NO. 1 * * * HERE'S YOUR SIGN (GET THE PICTURE) WITHINGTON: 4 week at to. 1. Bit	* LL ENGLALL WITH SPECIAL QUEST TRAVES TRITI
(2)	2	- 6	4 :	ONE NIGHT AT A TIME MCA 15321	GEORGE STRAIT
3	3	2	11	WE DANCED ANYWAY CAPITOL HASHMILLE SREZE	DEANA CARTER
4	4	4	43	THE LIGHT IN YOUR EYES/BLUE CURS 76959	LEANN RIMES
5	5	3	18	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
(6)	7	9	5	1 MISS YOU A LITTLE ATLANTIC MARKETING	JOHN MICHAEL MONTGOMERY
7	- 6	5	12	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DOYMAYBE HE'LL NOTICE HER	HOW BULLISTINGS MINOY MCCREAD
8	8	8	8	EMOTIONAL GIRL MERCURY NASHWILLE 574016	TERRI CLARI
(3)	9	13	- 4	DAGOY'S LITTLE GIRL CUIS 560YOUNIVERSAL	KIPPI BRANNON
10	10	10	11	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	· JOHN BERRY
11	11	7	30	ANOTHER YOU, ANOTHER ME REPRISE 17615 WARNER BROS.	BRAOY SEALS
12	12	11	17	MACARENA (COUNTRY VERSION) MPRINT 18007	THE GROOVEGRASS BOY
13	13	12	24	LITTLE BITTY ARISTA 13048	ALAN JACKSON

ARTIST	TITLE LABEL & NUMBER/DISTRIBUTING LABOL	WCS. ON CHART	2 WKS AGD	NEEK	MEK
CRYSTAL BERNARD	STATE OF MIND RIVER HORTH 163016	4 14 14 4 STATE OF MIND RIVER NORTH 163016		14	
TRACY LAWRENCE	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	1	4	NEV	15)
TANYA TUCKER	LITTLE THINGS CAPITOL NASHVILLE 50630	3	22	18	16)
MILA MASON	DARK HORSE ATMATTIC BARGGING	4	18	16	17)
TRACY LAWRENCE	IS THAT A TEAR ATLANTIC 87029/40	1.7	16	15	18
SHANIA TWAIN	GOD BLESS THE CHILD MERCURY NASHWILLE 578748	22	17	17	19
TAMMY GRAHAM	A DOZEN RED ROSES CAMER 15075/AMISTA	2	-	24	20)
LEE ANN WOMACK	NEVER AGAIN, AGAIN DECCA 55320MCA	1	44	NEV	21)
SAWYER BROWN	SIX DAYS ON THE ROAD CURE 73016	1 .	4	NEV	22)
PAUL BRANOT	I DO REPRISE 17616-WARNER BROS.	38	15	19	23
EMILIC	I'D LOVE YOU TO LOVE ME CAPITOL NASHWILLE 58632	1	4	NEV	24)
DAVIO KERSH	GOODNIGHT SWEETHEART CURS 76990	31	20	20	25



bu Wade Jessen

GRASS SEED: With more than 21,000 units, Alison Krauss & Union Station's "So Long So Wrong" opens with Hot Shot Debut honors at No 5 on Top Country Albums and enters The Billboard 200 at No. 62. This is the biggest opening week for Krauss and her ensemble, tripling their prior watermark of 7,000 units when "Now That I've Found You: A Collection" bowed at No. 31 in the Feb. 25, 1995, Billboard. That title peaked at No. 2 in the June 10, 1995, issue and rises 12-10 on Top Country Catalog Albums.

"Our mission with this record is to inform consumers that we have a new album and that can be tricky with this group," says Mark Wheeler, director of sales and marketing at Rounder. "We had immediate response with the lead single from triple-A radio, and our goal is to duplicate that reception at country radio. We're also working hard to increase our rota-

Wheeler says the marketing plan includes a grass-roots campaign targeting Krauss' existing fan base (Billboard, Feb. 22) and a value-added retail offering, which includes a booklet containing a condensed history of bluegrass.

BRUSH ARBORS: "Peace In The Valley," a set of inspirational songs by artists signed to Arista and Career, earns Pacesetter roses on Top Country Albums with a 50% increase. That title moves 3,000 units, rising 55-49 on the country list and 28-15 on the Top Contemporary Christian chart. Rick Shedd, sales and marketing VP at Arists's Nashville shop, says an hourlong special that aired on TNN twice over Easter weekend should spur sales in the coming week. Meanwhile, sources at the network tell Country Corner that the special, "Peace In The Valley: A Country Music Journey Through Gospel," isn't slated to air again until Dec. 10.

Two Timing: Alan Jackson's reprise of Charly McClain's 1981 hit "Who's Cheatin' Who" (Arista) steals the Hot Shot Debut on Hot Country Singles & Tracks, popping on at No. 61. Jackson's take is airing on 24 of our 162 monitored stations, including KSAN San Francisco, KIKK

Houston, and KMLE Phoenix. The Houston outlet, which recently adopted the trademarked 'Young Country' moniker and is aiming its programming at younger listeners played Jackson's song 35 times. PD John Roberts says this type of immenew format, but at least in the case of Jackson's song, "we felt we couldn't go wrong."

McClain's version of "Who's Cheatin' Who" (Epic) peaked at No. 1 on our airplay chart in the Feb. 14, 1981, issue.

SIX OF ONE: In a tight battle for the top slot on Hot Country Singles & Tracks, Clay Walker's "Rumor Has It" (Giant) bumps "(This Ain't) No Thinkin' Thing" by Trace Adkins (Capitol Nashville) back to No. 2. Walker's title increases 289 spins, while Adkins' song gains 199 detections. Both tracks are airing on each of our 162 monitored stations, but Walker's song outpaced Adkins by 39 spins.

"(This Ain't) No Thinkin' Thing" is Adkins' first No. 1 song. "Rumor Has It" is Walker's sixth chart-topper and the title track from a new set scheduled to arrive at retail Tuesday (8).

RCA CATCHES NEW 'TIGER BY THE TAIL' (Continued from page 25)

instincts. "I told Rence, O.K., send it on. She sent me the demo of 'Tiger By The Tail,' and I said, 'Now, that takes balls.' I said, 'Hey, this girl can sing, and she understands country.' 1 met with her here and really liked her. She's very focused, and she knows who she wants to be and what she wants to sing. Dwight [Yoakam] was very focused like that, and when I worked with Michelle Shocked, she was very focused like

Anderson calls the title song, which Evans co-wrote, a "career song." It will be the second single off the album, after the current "True Lies." Anderson says "When I heard !"Three Chords " I immediately called Renee and said here's the song. This defines the proiect.' It's got that George Jones feeling to it. It's a big-league song."

"Once you hear her sing, you're looked," says RCA VP Dale Turner. With radio, we started her campaign last October with some studio listening events in Los Angeles, because Pete produced her there. We brought in sta tions to Pete's studio two weekends and had a cut-by-cut presentation, and Pete talked about producing it, and Sara talked about the songs. The label followed in December with

a showcase in Las Vegas during the rodeo finals there. "Then we did one in January in New York City," says Turner. "We had radio there along with the BMG distribution staff. Then, all along up to now we're continuing with her one-on-one radio promotional tour. She's been to 140 stations at least. The feedback I'm getting is that she's so at ease and poised in any setting. Sara's been doing this, performing and tour-ing, since age 5. She's got the voice, the look, the personality—the whole pack-age. She sells herself."

As an awareness campaign, RCA is also servicing radio and press with a limited-edition version of Evans' album, with track-by-track liner notes by Anderson and a specially created Evans scrapbook.

"She came by the station and sang we on the air," says WMJC Smithtown, N.Y., PD Jim Asker, "and everyone fell in love with her. It was a special radio moment. She's a star waiting to hap-RCA VP of sales Ron Howie says

that, given Evans' personality, in-stores rularly in her home state) will be a centerpiece of the campaign, but that RCA has also decided to make her release a test case in cassette availability and pricing. Noting that country and urban markets are bucking the cassette attrition rate but that store space for cassettes continues to shrink. RCA will cut the price on Evans' cassettes from \$10.98 to \$8.98. "We'll put the ball into the court of

our account friends," says Howie, "and see how the accounts react. It's a space issue, and we're going to make it more attractive from a pricing standpoint. We think country buyers will continue to buy eassettes if they can find them. Evans grew up with six brothers and sisters on a tobacco farm in Boones-

boro, Mo. She began singing at age 4 and then learned mandolin. She and two of her brothers began performing as the Sara Evans Show. The bluegrass act played weekends and during summers at barn dances, bluegrass festivals, and in churches and retirement homes. She was so determined that she sang from her wheelchair after being hit by a car at age 8. When she was about 10, she switched

from bluegrass to country and began

traveling in a motor home with "The Sara Evans Show" painted on the side. At about 16, she regularly began playing a 2,000-capacity dance hall called the the Country Stampede, near Columbia, Mo. The experience was invaluable, she says, not only musically but also in handling and working

She came to Nashville in 1991 and wrote songs and waitressed. She met and married Craig Schelske, and they moved to his native Oregon, where they worked together in the group Sara Evans & North Santiam. After returning here in 1995, she began singing demos which led to her meeting Howard, who wanted to pitch his song to female singers here. "After Harlan heard it and I met him," says Evans. "he told me I was the one he had been looking for for years to sing his songs. He said, 'I'll help you get a record

Evans is managed by Frank Callari and Brenner Van Meter, booked by Creative Artists Agency, and published by Sony/ATV Tree.

WRITER SHAW SEEKS SINGER'S SPOTLIGHT (Continued from page 25)

vocalist, "It's a blessing and a curse, I'm asking 'Who is the artist?' and 'Where very lucky to have the reputation as a can [we] buy it?," Shaw says.

KKBQ Houston PD Dene Hallam, songwriter that I do have," she says.

Norman agrees. "Everyone has been who has known Shaw for years, says her time may have come. "If there's totally taken with Victoria's writing through the years, and we found a anyone who has earned it . . . who has strong contingent of believers in Victobeen toiling and paying her dues, it's ria at country radio in terms of her Victoria." He first met her when she writing prowess and her contributions was singing in a New York piano bar as a writer," he says. "They would say and played her debut outing on an inde-pendent label in the mid '80s. He has-'She's such a great writer. It would be great if there was something there that n't vet decided about adding "Different really showed not only her writing shile Drum" to his playlist but says Shaw ities but also showed how she could nondoes a "great job on it and it's a comticipate at a real productive level at fortable, familiar record, and we tend to go with those." Norman and Shaw think they've Warner/Reprise marketing efforts

delivered the goods. "Don't Move" is a power ballad Shaw considers one of the best songs she's ever done—yocally and won't be in the U.S. only, "She's exciting, versatile, and one of the most electric talents I've ever met," says senior sales/marketing VP Bob Saporiti. "With her we not only have a great campaign going here, but also in Europe. She's probably better known in the U.K. than a lot of artists because she opened for Don Williams in England and Ireland. She's going to b doing a bit in Europe, in Poland, France, England, Germany, Ireland, (Continued on page 40)

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COUNTRY SINGLES A-Z TITLE (Publisher - Licensing Drg.) Sheet Music Dist

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72 FROM WHERE I'M SHTING (Major Bob ASCAPWS, ASCAP)
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Hind, ISM/Sen Joaquin Son, ISM/Ro Zim, ISM/Cam King, SMR Current-SML, SMP II-L/MSM HERE'S YOM, SMR ISM TIME PHOTURES; (Hern Spart, ISM/Sealobo, ISM/Senge, Of PhyGreen Int.). ISM/Sealobo, ISM/Senge, Of PhyGreen Int.). ISM/Sealobo, ISM/Senge, Of PhyGreen Int.). ISM/Senge MCOURT Universe (MY/Wile) Earnet SMR/Senge, ASSEM YEAR MCOURT Universe (MY/Wile) Earnet SMR/Senge, ASSEM/SMR MCOW MSS. 1 TO MODIF Comput TV Dross Mays. ASSEM/SMR MOW MSS. 1 TO MODIF Comput TV Dross Mays. ASSEM/SMR Francis Deep, ASSEM/Sendersch, May 1 MSQ DE Block-Francis Deep, ASSEM/Sendersch, May 1 MSQ DE Block-

Around Sove, ASCAP/Stanstruck Angel: SMESH Black-wood, SMI H, WSM 87 I CORLD LOVE A MAN LIKE THAS (Manter-lamentane, SM/Chenover, SMI) MSM 78 I'D LOVE TOE TO LOVE ME, (Warner-lamentane, SM/Cholory Mine), SMI/Kicking Biol, SMI/Tootsahawki,

| 16 | To | UNIV TO B ID LEFF ME (Primer: Immertance, State of the Control of the

SEPTIME TO BE THE MICH SHALL S

they'd gotten more letters on that song 42 LOYED TOO BECOK (New York, ASSA) (New

as a songwriter. "Just To Sav We Did"

getic uptempos. "All For The Sake Of

Love" is already getting strong reac-

tion from television audiences who've

been hearing it for the past nine

months on the soap opera "As The World Turns." "Soap Opera Digest did

an interview with me, and they said

and "Let's Talk About Me" are ener

country radio.

EMI) H.
PLACES I'VE NEVER BEEN (Namstein Cumberland, BMI-Baby Mae, BMI, New Haven, BMI) Well
HUMOR HAS IT (Lon Jayre, BMI, Sondardd, BMI, May

HIMMOR RISS IT LEON AND THE MEAN T

SCHIZ, ASCAP) HL/WSM

18 SHE'S SURE SASSAC IT WELL ORios Belog, ASCAP/Toy
Buckets O' Music, ASCAP/GLD, ASCAP/Tombo, BMD SECRETO MINISTERIO A SAMPLIANO, ASSUMPTIONES UNITED SECRETORIS SEC

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Billboard TOP COUNTRY ALBUMS.

OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScans

THIS WEEK	LAST WEEK	2 WKS AG0	WKS. DN CHART	ARTIST LMEL & MUMERA DESTRIBUTING LARLE (SUGGESTED LEST PRICE OR COUNNEEDT FOR CASSITECTOR	PEAK POSITION	THIS WEEK	LAST WEEK	2 WHS AGD	WAS, ON CHART	ARTIST LIGSLA NUMBEROOSTHEURING LABEL GLOGESTED LIST PRICE OR EQUINALISM: TITLE	PEAK POSTION
П				* * * No. 1 * * *		37	35	31	31	TRAVIS TRITT ▲ WARNER 8905, 46001 (10 99/16 98) GREATEST HITS — FROM THE BEGINNING	3
1	1	1	7	CLING TYPES CO. SOLES TO SOLES THE CONTROL OF THE CARLY YEARS	1	38	38	38	71	VINCE GILL ▲ MCA 11394 (10.98/16.98) SOUVENIRS	3
100				* * * GREATEST GAINER * * *		37	45	43	31	JEFF FOXWORTHY ◆ CRANK IT UP — THE MUSIC ALBUM	3
2	2	2	33	LEANN RIMES ▲ CUIS 77821 (10 98:15 98) BLUE	1	40	37	38	52	WARNER BROS. 46361 (10.5611.98) TRACY LAWRENCE ▲ ATJANTIC 92966/95 (10.5015 98) TIME MARCHES ON	4
(3)	3	3	30	OEANA CARTER ▲ CAPITOL NASHYLLE 37514 (10.98/15.98) DID I SHAVE MY LEGS FOR THIS?	2	41	40	42	80	TIM MCGRAW ▲* CURB 77800 (10 98/16 98) ALL I WANT	1
(4)	4	-	2	TRACY LAWRENCE ATLANTIC 82985/AG (10 96/16 96) THE COAST IS CLEAR	4	42	43	44	31	TRISHA YEARWOOD MCA 11477 (10.98/16.98) EVERYBODY KNOWS	+ -
_	_			* * * HOT SHOT DEBUT * * *		43	38	39	41	LYLE LOVETT CURS 1140949CA 110 98/16 981 THE ROAD TO ENSENADA	4
(3)	NE	wÞ	1	ALISON KRAUSS & UNION STATION	5	44	42	41	28	JOHN BERRY CAPITOL NASHVILLE 35464 (10 98/15 98) FACES	9
6	5	5	11	BILL ENGVALL WANER BIOS, 46363 110 98/16 99 IIII HERES YOUR SIGN	5	45	44	46	59	RICOCHET © COLUMBIA 67223/50NY (10 98 EQ15-98) [22] RICOCHET	14
1	6	4	22	ALAN JACKSON & ARSTA LERIS (10 9816 98) EVERYTHING I LOVE	1	46	39	40	27	GARY ALLAN DECCA LL480/MCA (10 98/15 98) 1 USED HEART FOR SALE	20
+	7	6	40	TRACE ADKINS • CAPTOL MISHMILE 37222 (10 9815 98) DREAMIN' DUT LOUD	6	47	49	59	4	MILA MASON ATLANTIC 82922/9G (10 98/15:96) THAT'S ENDUGH OF THAT	47
9	8	7	24	KEVIN SHARP • 143ASTRUM 61930EEG ITO 9615-96 EE MEASURE OF A MAN	4	48	41	35	28	BR5-49 ARSTA 18818 110 96/15 960 📰 8R5-49	33
10	9	11	40	KENNY CHESNEY SNA 66908/7CA (10.98/15.98) ME AND YOU	9					* * * PACESETTER * * *	
11	10	8	50	BRDDKS & DUNN A * ARISTA 18810 (10 98/15 98) BCRDERLINE	1	49	55	61	5	VARIOUS ARTISTS ARISTA 18821 (10 98/15.98) PEACE IN THE VALLEY	49
12	11	9	27	CLINT BLACK & RCA 66671 (3D 98/16 98) THE GREATEST HITS	2	(50)	NE	WÞ.	1	BIG HOUSE MCA 11446 (10 98/15 98) III BIG HOUSE	50
13	12	14	23	TRACY BYRD MCA 11485 (10 9876 98) BIG LOVE	12	51	47	50	38	ALABAMA RCA 66648 H 98/9 980 SUPER HITS	47
(14)	14	13	48	MINDY MCCREADY & SNA 66806/90A 19 98/15 98/18 TEN THOUSAND ANGELS	5	52	50	49	81	GEORGE STRAIT ▲* MCA 11263 139,9849 980 STRAIT OUT OF THE BOX	9
15	17	19	8	KATHY MATTEA MERCURY MISHVILLE 552899 (10.98 EQ.) 6.98) LOVE TRAVELS	15	53	48	48	33	TY HERNDON (PIC 6756450NT 10 98 EQ/15 96) LIVING IN A MOMENT	6
16	13	12	21	REBA MCENTIRE ▲ MCA 1500 (10 98/16 98) WHAT IF IT'S YOU	1	54	46	45	42	PAUL BRANDT REPRISE 46180/WARNER BROS. (10 9616 98) (III) CALM BEFORE THE STORM	14
17	16	15	21	TERRI CLARK @ MERCURY NASHMILE 532870 (10 98 EQ 15 98) JUST THE SAME	10	55	53	52	89	JEFF FDXWDRTHY ▲' WARNER BROS 45856 (10.98/16.98) GAMES REDNECKS PLAY	2
18	18	16	75	ALAN JACKSON A" ARISTA 18801 (10 98/16 98) THE GREATEST HITS COLLECTION	1	56	51	51	26	RICK TREVIND COLUMBIA 67452/50NY (10 96 EQ/15.98) LEARNING AS YOU GO	17
19	15	18	27	JOHN MICHAEL MONTGOMERY ◆ WHAT I DO THE BEST	5	57	54	56	52	MARTINA MCBRIDE ◆ RCA 66509 19 98/15/981 WILD ANGELS	17
(20)	20	21	24	ATUNITC 9:34196 (10 9616 96) COLLIN RAYE ▲ PPC 6703350NY (10 96 EQ/15 96) 1 THINK ABOUT YOU	5	58	58	54	86	TERRI CLARK MERCURY MASHWILLE 526990 (10 98 EQ16 98) TERRI CLARK	13
21	19	20	49	GEORGE STRAIT A MCA 11478 110 09/16 900 BLUE CLEAR SKY	Ť	58	57	55	77	LORRIE MORGAN ▲ INA 66506/9CA (10 96/16-96) GREATEST HITS	5
(22)	25	24	53	BRYAN WHITE A ASSUMED THE BEST OF THE BETWEEN NOW AND FOREVER	7	60	56	58	104	JOHN MICHAEL MONTGOMERY ▲* ATLANTIC 82728/AG (10 96/16 98) JOHN MICHAEL MONTGOMERY	1
23	21	22	23	DAVID KERSH CURE 77846 (10 98/15 94) GOODNIGHT SWEETHEART	21	61	59	64	13	CRYSTAL BERNARD RIVER NORTH 161207 10 98/15 981 THE GIRL NEXT DOOR	59
(24)	NE		1	TANYA TUCKER CAPITOL NASHYALE JASHS 120 99/16 980 COMPLICATED	24	62	52	47	5	BRADY SEALS REPRISE 46239/WARNER SRCS. 110 96/36 961	44
25	24	17	28	VARIOUS ARTISTS THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	63	62	65	68	CLAY WALKER ▲ GIANT 2464GWARNER BROS 130 98/15 980 HYPNDTIZE THE MOON	10
-		-	-	MACI DISHER 60902 112 90 10 90	_	64	63	67	17	JOHN ANDERSON INA 66982/9CA (10 98/16 90) GREATEST HITS	56
26	22	27	29	LORRIE MORGAN • BNA 66847/RCA (10 98/16 98) GREATER NEED	8	65	RE-	DATKT	2	ROY ORBISON VIRGIN 42350 (10.90/16.9%) THE VERY BEST OF ROY ORBISON	63
27	23	23	-	CLEDUS "T." JUDD #AZOR & TIE 2825 (10.5925-95) III I STOLED THIS RECORD	23	66	66	66	56	WYNONNA ▲ CURS 11090HICA 130 99/16:980 REVELATIONS	
28	27	25 26	83	VINCE GILL MICH 11422 (10 98/16:98) HIGH LONESOME SOUND FAITH HILL MATTERS TO ME IT MATTERS TO ME	3	67	65	18	49	JO DEE MESSINA CURB 77820 (10 99/15.98) [22] JO DEE MESSINA	
30	31	37	71			68	61	57	57	LONESTAR ● 8NA 66642/ICA (9 9N/15 9II) IIII LONESTAR	-
71	29	18	18	GARTH BROOKS A* CAPROL NUSHWILLE 2000 (10.99/15.99) FRESH HORSES MARK CHESNUTT DEECA 11529MCA (10.99/16.98) GREATEST HITS	18	69	61	18	59	LITTLE TEXAS ● WARNER BROS. 46017 (10 9915 90) GREATEST HITS	-
-	_	-	-		_	70	73	68	4	KIM RICHEY MERCURY NASHWILLE 534255 (10.90 EQ.35.98) BITTER SWEET	53
32	28	26	57	TRAVIS TRITT WHITE BYOS 46304 (10 98/16 98) THE RESTLESS KIND PATTY LOVELESS ● EPIC 672696/047 (10 98 69/15 98) THE TROUBLE WITH THE TRUTH	10	71	71	-	18	DIAMOND RIO ● A1957A 18812 (10.96/15.96)	-
	_	-	-	MARK CHARM CARRENTER -		72	60	62	21	JOHNNY CASH AMERICAN 42097*/WARNER URCS, (10.99/15.90) UNCHAINED	
34	33	33	23	COLUMNIA 6750E/SONY (10 S0 EQ/16 S0)	3	73	69	69	69	THE MAVERICKS MICA 11287* (10 99/15 98) MUSIC FOR ALL OCCASIONS	
35	30	29	49	TOBY KEITH MERCUTY MASHWILE 531192 (10 SE EQ16 SE) BLUE MOON	4	74	74	74	29	VARIOUS ARTISTS K-TEL 6220 (7-98/12 98) HIT COUNTRY '96	
36	34	34	47	SAMMY KERSHAW ◆ MERCURY NASHYLLE 528898 (10 96 EQ17 91) FOLITICS, RELIGION AND HER	17	75	75	-	2	STEPHANIE BENTLEY ENG MITT/SONY (30 98 EQ/15 58) HOPECHEST	75

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B	ilk	xxxi contry Catalog <i>I</i>	Alb	un	18	RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDS: APRIL 12, 1997	íi°
THIS	UST	ARTIST USEL & NUMBER/OSTRIBUTING LIBEL ISUGUESTED LIST PRICE OF EQUIVILENT FOR CASSETTECT)	TOTAL CHART WEDIS	THIS	UAST	ARTIST LUBBLE NUMBERDISTRIBUTING LANCE SHUGGESTED UST PRICE OR EQUIVALENT FOR CASSETTECTS	TE TOTAL CHART
2	1	SHANIA TWAIN & MERCURY NASHWILLE 522886 (30 98 EQ/26 98) 2 weeks at No. 1 THE WOMAN IN ME	112	19	11	REBA MCENTIRE ▲* MCA 10906 (10 98/15:99) GREATEST HITS VOLUME TV	VO 183
2	1	GARTH BROOKS ▲* CAPITOL MASHVILLE 21669 (80 91/25 90) THE HITS	120	18	18	BROOKS & DUNN ▲* ARISTA 18608 19.9915 1981 BRAND NEW MI	N 293
2	4	PATSY CLINE & MCA 12* (7.98/12:98) 12 GREATEST HITS	523	19	18	GARTH BROOKS ▲" CAPITOL WISHVILLE 93/86 (9 99/13 90) NO FENC	ES 313
6	3	VINCE GILL ▲ 1 MCA 11047 (10 98/15 98) WHEN LOVE FINDS YOU	147	17	20	PATSY CLINE ▲ MCA 4038 I7 98/32 981 THE PATSY CLINE STO	RY 140
6	,	GEORGE STRAIT ▲ MCA 10651 (10:98/15:98) PURE COUNTRY (SOUNDTRACK)	237	18	25	GARTH BROOKS A* CHPTOL NASHWILLE 98742 (10 98/16 98) THE CHA	se 142
6	6	TIM MCGRAW ▲* CURS 77659 19:96/15:383 NOT A MOMENT TOO SOON	158	19	11	HANK WILLIAMS A MURCURY MASHMULE 823293 (7 96 EQ/1) 981 24 OF HANK WILLIAMS GREATEST HI	rs 136
6	7	HANK WILLIAMS, JR. & CURR 77638 (6.98/9.50) GREATEST HITS, VOL. 1	151	26	18	THE CHARLIE DANIELS BAND A PERC 3679950NY (7 98 FQ/11 99) A DECADE OF HI	-
6	9	TRACY BYRD ▲' MCA 10991 (10.99/15.98) NO ORDINARY MAN	147		-		
6	10	WILLIE NELSON ◆ COLUMBIA 6438450NY (5.98 EQ# 980 SUPER HTTS	147	21	18	GEORGE JONES ▲ (FIC 40774/sowr (5 to EQ# 50) SUPER HI	
10	12	ALISON KRAUSS A' ROUNDER 0325" (\$196) \$ 98) III NOW THAT I'VE FOUND YOU, A COLLECTION	112	22	22	GED RGE STRAIT ▲' MCA 42035 (7.95/12.98) GREATEST HITS VOLUME	2 494
11	8	CHARLIE CANIELS @ CPIC 6418(250NY 5 98 CQ9 98) SUPER HITS	124	23	-	TANYA TUCKER CAPITOL MASHVELE 81367 (10 98/15 98) GREATEST HITS 1990-19	92 54
12	13	ALABAMA ▲ PCA 66410 (10.99/15.98) GREATEST HITS VOL. III	130	24	21	MARY CHAPIN CARPENTER ▲* COLUMBIA 48881/50NY (10:98 EQ:16:98) COME ON COME	ON 225
13	15	BRYAN WHITE A ASYLUM 01642/250 (10 9815 98 20 BRYAN WHITE	93	25	23	BROOKS & OUNN ▲* ARSTA 18716 (10 98/15 98) HARD WORKIN M.	IN 191

Freewheeling Bill Frisell Gives 'Nashville' A Nod

GONE COUNTRY: Cross-genre collaborations are commonplace for freewheeling modernists like Bill

Frisell. But "Nashville," his genteel partnership with members of Allson Krauss' Union Station ensemble, is sure to turn a few heads. Record-

ed in Music City and due April 29 from Nonesuch, the disc is breezy, that sentimental, and contains only dabs

of refined improvising-ful-

ly able, it would seem. to snuggle into a liberal triple-A radio format. The gui-tarist/ composer, one of jazz's most respected ar-

by Jim Macnie tists due to the distinctive and daring personality of his work, is candid about his dis-

satisfaction with stylistic ortho-"People think things have to be stuck in these boles," he says. "I love breaking those boundaries. I'm

known in a lot of realms, but in none of them am 1 that big. 1 don't sell many records. So 1 can kind of do whatever I want. 1 would just love it if folks in Nashville heard this music. 1 really wonder what they'd think. When people hear my music live, 1 usually get a good, emotional reaction, even if they don't know anything about it."

Produced by Wayne Horvitz and featuring vocals by Robin Hol-comb, "Nasbville" finds Frisell sharing instrumental ideas with banjoist Ron Block and mandolinist Adam Steffey, both of Union Station Also should are dobre virtuoso Jerry Douglas and bassist Viktor Krauss, who plays in Lyle Lovett's Large Band. The celebrated Ms. Krauss, who wasn't available for the recording session last year, recently said that, to her at least, the music "actually sounds like nothing else I've ever come

Frisell says that he learned a

trick or two about the language of country picking from the Station masters. "Both of those guys were strong players," he recalls, "Ron especially played a lot of pretty stuff. People always refer to the country thing in my music. I have a little hint of that in there, but not really. Those guys really, really do

"Nashville" offers several instrumental pieces and a few older vocal tunes, includ-

ing "Will Jesus Wash The Bloodstains From Your Hands. by folk singer Hazel Dickens, Skeeter Davis' timeless

country-pop hit "The End Of The World," and Neil Young's "One Of These Days." "I had just seen Cassandra Wil-son," says Frisell, "and said to myself 'Oh man . . . 'She does that

stuff so well." The recent arrival of Union Station's "So Long So Wrong" on Rounder and the surprise double platinum status of Krauss' last outing, "Now That 1 Found You: A Collection," can't help but enhance visibility for "Nashville."

DATA: When crafting a tribute record, most jazz musicians put s personal spin on the pieces of another artist. Guitarist Larry Coryell has come up with a novel twist to that tack. He's recorded an album inspired by one of his own classic outings, the 1970 disc "Spaces," originally released on Vanguard. "Spaces Revisited" is due from Shanachie May 20. 1t was was made by a hot band: guitarist Bireli Lagrene, drummer Billy Cobham, and bassist Richard Bona are all on board. They played new Coryell pieces that go for that "Spaces" attitude . . . Speaking of bomages, Ronnie Laws' "Tribute (Continued on next page)

TOP BLUES ALBUMS.

Billboard.

THS WEEK	LAST WEEK	WKS ON CHART	Compiled from a national sample of retail reports collected, compiled, and TITLE LABEL & NUMBER COSTINEUTING LABEL	stere and rack sales SoundScan provided by ARTIST
D	1	9	* * NO. 1 * LIE TO ME AAM 540541	★ JONNY LANG
2	2	20	HELP YOURSELF MISS BUTCH 4003 MARDI GRAS (III)	PEGGY SCOTT-ADAMS
3	4	74	GREATEST HITS ▲ STEVIE RAY VAUS	SHAN & DOUBLE TROUBLE
4	3	4	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
5	NE	w>	ROCKIN' MY LIFE AWAY GEORGE THORG	GOOD & THE DESTROYERS
6	5	73	LEDBETTER HEIGHTS ● GIANT 24621/MIANER \$803. [III]	KENNY WAYNE SHEPHERD
7	7	35	BLUE DROPS OF RAIN EUREXA 27053/DISCOVERY	COREY STEVENS
8	6	44	GD00 LOVE! MALACO 7480	JOHNNIE TAYLOR
9	8	34	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
10	9	41	JUST LIKE YOU ONEH 67376-LEFT TO	KEB, WO,
11	10	11	UNDER ONE ROOF BULLSEYE SLUES 9569/ROUNDER	ROOMFUL OF BLUES
12	n	37	A PIECE OF YOUR SOUL CODE BLUE 82921443	STORYVILLE
13)	NE	w>	SMOKIN' IN BED MALACO 7479	DENISE LASALLE
14)	13	10	SIMPLY MAJACO 7483	TYRONE DAVIS
15	12	3	MR. WIZARO	R.L. BURNSIDE

TOP REGGAE ALBUMS...

Œ	2	97	* * NO. 1 NATURAL MYSTIC TUTF GOING SOULDSHISLAND 15 weeks at	ROB MARLEY & THE WAILERS.
2	1	29	MY XPERIENCE SUNTAP 1461 VIVI III	BOUNTY KILLER
3	3	90	BOOMBASTIC A WRGIN 40156*	SHAGGY
4	4	72	THE BEST OF VOLUME ONE WIGHN 41009	UB40
5	5	73	THE BEST OF-VOLUME TWO VIDGIN 41010	UB40
6	6	89	TIL SHILOH LOCGE CANNON 5241191/ISLAND	BUJU BANTON
7	7	15	MAESTRO VP 1486*	BEENIE MAN
8	8	14	JOYRIDE W 3103*	VARIOUS ARTISTS
9	9	21	STRICTLY THE BEST SEVENTEEN	VARIOUS ARTISTS
10	13	45	SOUL ALMIGHTY- THE FORMATIVE YEARS	S VOL. 1 BOB MARLEY
11	11	3	MARLEY MAGIC LIVE IN CENTRAL PARK AT SU	MMER STAGE VARIOUS ARTISTS
12	10	38	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
13	12	44	REGGAE GOLD 1996	VARIOUS ARTISTS
14	15	2	MR. MARLEY LIGHTYEAR 541.77	DAMIAN JR. GONG MARLEY
15)	BE-E	ATRY	FIRE ON THE MOUNTAIN	VARIOUS ARTISTS

1	1	42	RIVERDANCE •	O. 1 * * BILL WHELA
2	2	4	MICHAEL FLATLEY'S LORO OF THE	DANCE RONAN HARDIMA
3	5	2	CABO VEROE NONESUCH 7945QNG	CESARIA EVOF
4	3	5	LEGENDS RCA VICTOR 68776 ED	JAMES GALWAY & PHIL COULTE
3	15	2	SEVEN LUAKA BOP 46486/WARNER BROS.	ZAP MAN
6	6	26	SANTIAGO RCA VICTOR 68602	THE CHIEFTAIN
7	7	5	CELTIC CROSSROADS NARAOA 61060	JOHN WHELAN & FRIEND
8	8	24	RED HOT + RIO ANTILLES 5333 KS VERVE	VARIOUS ARTIST
9	9	9	ROGHA: THE BEST OF CLANNAD RCA 66978	CLANNA
10	RE-E	ATRI	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OI
Œ	RE-E	MIRT	CELTIC TWILIGHT 3 LULLABIES HEARTS OF SPACE 11107	VARIOUS ARTIST
(12)	RE-E	ENTRY	TIERRA GITANA NONESUCH 79399/IG	GIPSY KING
13	PE-8	ENTRY	L'AMOUR OU LA FOLIE RHING 72622	BEAUSOLE
(14)	RE-E	ENTRY	SPIRITCHASER AND 462 YO WARREN BROS.	OEAD CAN DANG
(15)	RE-E	DATRY	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRAC



ROUGH NEWS



It doesn't matter where you live or what kind of background you come from: when you hear the blues, it reminds you that you are human and it hooks you forever." CHARLIE MUSSELWHITTE

25 London, England

20. The Horse Holland

26 Paris France

	Wanstweed, Belgium
	Odense C., Denmark
	Arlras C., Denmark
	Bergen, Narway
	Danis CA
	Son Francisco CA
	Sonta Book CA
	Socramento CA
	Las Vegas NV
	Solutes Beach CA
	Los Angeles CA
	Yovennie CA
	Sonta Cruz CA
	San Lais Obispo CA
	Minneapolis MN
	Modison WI
	Chicago IL
	Detroit MI
	Geveland OH
	Mempleis TN
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Artists & Music

Classical KEEPING SCORE



bu Heidi Waleson

SINGERS ON FILM: Where can you see Luisa Tetrazinni bending over an old gramophone and singing along to a recording of Caruso doing "Map-pari" from "Martha"? That clip, from 1932, is part of the National Video Corp. Arts video program "The Art Of Singing: Golden Voices Of The Century." to be released April 15 by Atlantic Classics, The 115-minute program shows 27 singers in movies, short films, and screen tests, retrieved from archives and film studios in the U.S. and Europe. They run the gamut from Caruso, voicelessly emoting in silent films while mpanied by his recordings, to Kirsten Flagstad, in full Valkyrie regalia, belting out "Hojotoho" and dangerously waving a spear in time to the music ("The Big Broadcast Of 1938," introduced by Bob Hope), to Rise Stevens leaning on a piano and singing "Mon coeur s'ouvre à ta voix" from the film "The Chocolate Soldier" (1941), to Jussi Björling and Renata Tebaldi performing the final scene of Act I from "La Bobème" and Boris Christoff in the death scene from "Boris Gudunov." These last two are from "Producer's Showcase" broadcasts of 1956

The video includes insightful commentary from veterans (Magda Olivera) as well as contemporary singers (Thomas Hampson).

Pianist: Murray Perahia, who turns 50 this year, is celebrating the 25th anniversary of his debut with CBS Masterworks (now Sony Classical) with a new repertoire direction. Perahia made his recording name with the complete Mozart piano concertos, conducted from the kevboard



with the English Chamber Orchestra, and has made his way through Beethoven, Chopin, and even the Grieg Piano Concerto. Now he is going back a few centuries. First is the elegant new recording of Handel suites and Scarcording of Handel suites and Scar-

penawa cording of Handel suites and Scatistia is also at work on a Bach recording. Perahia's Carnegie Hall recital April fo fatures Handel, Schumann, and Chopin; he returns to the U.S. in the fall for concerts appearances with the orchestras of Boston, Atlanta, Pittaburph, and Detroit, as well as recitals. Sony has a three-CD boosd set by Perahia, including previously unreleased material, and two Schumann recordings are planned for the fall.

GOMPETITION: Benjamin Britten's comic opera "Albert Herring" gets a double tribute for the 50th anniversary of its premiers. Both the U.S. label Vox Classics and the British label Colina Classics have new versions, the first since the composer recorded the opera in 1806. The Vox "Albert Herring," Issued at midgries, is a studio recording of the December ed by David Gibert, with a young American cast, including Christopher Plund as Albert and Kirsten Dickerson as Lady Billows.

The Collins version, a continuation of the label's Britten Edition, has name singers, with Christopher Gillet in the title role and Josephine Barstow as Lady Billows, plus Felicity Palmer, Della Jones, and Robert Lloyd. Steuart Bedford conducts the Northern Sinfonia.

NEW FACE: Koch International has appointed Stana Napodno Deliciona, 26, 104 fox Koch International Classics, who is not Koch International Classics, who is now Ye Or A&R for Deutsche Grammophon. Deliciorus has been with the Control of the Control

Deliforno earned a BS in music merchandising and performance from Hofstra University, and she continues to perform as a clarinetist in the New York area. Deliforno's promotion makes Koch International Classics' top management an all-female team; she joins Deb Micallef (national sales manager) and Liz Jones (executive VP).

PERFORMING: The Belgian-based Huelgas Ensemble, directed by Paul Van Nevel, gives its New York debut Saturday (12), coinciding with its new Sony Classical release of music by the 16th century Franco-Flemiab composer Pierre de Manchicourt

... Another early music ensemble, the Baltimore Consort, tours in support of its new Dorian recording. "Tunes From The Attic," a collection of lively English and Scottish songs. Dates include April 12 at the Troy Savings Bank Music Hall in Troy, N.Y.

BLUE NOTES

(Continued from preceding page) To The Legendary Eddie Harris" is due from Blue Note Tuesday (8). It includes Harris beauts such as "Freedom Jazz Dance" and "Cold Duck Time" . . . After a couple of weeks in my disc player, it's easy to bear that one of the better tribs of late is the Essence All-Stars' nod to alto say master lackie McLean, "Jackie's Blues Bag, McLean. "Jackie's Blues Bag,"
with performances by Craig
Handy, Joe Lovano, Abraham
Burton, Branford Marsalis,
Justin Robinson, and Donald Harrison, among others, is as tart and feisty as the playing of the master it fetes. It streeted March 18 . . . The CTI catalog turned a lot of people onto jazz. One my first experiences "getting" the music back in the '70s was with Freadic Hubbard's "Red Clay." Columbia Legacy is readying a big drop of

CTI pieces in June. Included are George Benson's "Beyond The Blue Horizon." Milt Jackson's "Sunflower," Stanley Turrentine's "Salt Song," and Jim Hall's "Con-

cierto." Journalist Steve Futterman's notes belp explain the music's impact. Titles arrive June 24.

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hen you walk into the classical section of the fancy new Tower Records at New York's Lincoln Centers the first thing you notice under a "Compilations" sign, is a sea of Naxos recordings selling for \$5.99 each. A sign of the times? Klaus Heymann, founder of the 10-year-old budget label, thinks that his encyclopedic approach and repertoire- rather than artist-driven ny is ideally situated to take advan tage of the latest change in the classical record industry. "The majors are withdrawing from the traditional catalog business," says Heymann. "They're looking for con-cepts, like '3 Tenors,' 'Chant,' 'Out Classics.' They're not embarking on long-term repertoire cycles. So there's growth potential for us and the other indies. We try to get new, younger buyers. These buyers, presumably, would be more likely to take a flyer on a classical recording (even of music by

Dittersdorf) that costs \$5.99 than one at \$15.99. Budget and midline categories are drawing strength from the record industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from their back catalogs. And although the field is crowded, these areas continue to reinvent themselves in the effort to stay on top

In the budget field, Naxos, with its 1,000-plus titles and all-new recording policy, has become the 800-pound gorilla, racking up 70% market share in Sweden, for example, according to Heymann. Heymann still keeps his overhead low, pays a flat fee rather than royalties to artists and economically markets his label as a whole rather than individual recordings. But he now compares himself to independents like Hyperion and Chandos and distances himself from the early days of the label, when he'd hire any artist if the price was right to fill out the catalog, Still, in 1996, he says, he was able to pay to make 420 new recordings with his catalog earnings for the year, and older cash cows like "The Four Seasons," now at the 400,000 mark, pay for "expensive" recordings, like a \$150,000 "Falstaff"

Other budget labels, like the venerable Vox (founded in 1945), which recently put out a four-CD set (\$29.98) featuring Puccini's alternative versions of "Madame Butterfly" and which has a catalog that includes recordings by Alfred Brendel, the Tokyo String Quartet and Leonard Slatkin, do far less new recording. Vox now

The Boom In Budget:

Born of the industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from back catalogs, cut-rate and super-discounted lines are cleaning up.

Will they grab the lion's share of the business?

BY HEIDI WAIFSON

licenses recordings and pays royalties rather than owning them ourright. "We're not recording for posterity," says Todd Landor, managing director of the Vox Music Group. "We want a return."

A HOOK AND A LOOK

At the midline price point, major labels are battling for the reis-sue and compilation market. Peer Munves, senior VP for catalog development at PolyGram Classics and Jazz, takes a historical perspective. "The market was saturated with needless duplications of core repertoire in the late 1960s," Munves says. "In 1967, we launched the 'Composers' Greatest Hits' series on Columbia Masterworks Heritage. By 1992, in various transformations, it had sold over 6 million units." Then in the early '80s, with dealers returning catalog recordings "by the carload" to make room for new releases, Munves thought to highlight particular Columbia record-ings in a "Great Performances" series, packaging them to look like newspaper tabloids. "What you need," says Munves, "is a hook and a look.

Today, every major label has entered the fray of back-catalog exploitation with varying levels of creativity and success. There are the lovingly remastered and repackaged historic recordings, such as CBS Masterworks Heritage series and its "Essential Classics" line, Philips "Mercury Living Presence," RCAs "Living Stereo" and Deutsche Grammophon's "Originals," which appeal to

the connoisseurs And then there are compilations, offered in

all sorts of permutations and prices. Among the most visible is the five-year-old RCA "Greatest Hits" series, with about 100 titles and sporting recognizable Hirschfeld covers, which retails for about \$10.99 each. The series, says David Kuehn, director of marketing for RCA, was designed for non-classical positioning, in spinner racks at the checkout counters of the pop departments of record stores, and also for non-traditional retail outlets such as Kmart, serviced by rack jobbers. Kuehn says the series. RCA's first foray into non-traditional retail, where about half the recordings are sold, has moved more than 5 million units.

Some individual titles, such as "Beethoven's Greatest Hits," have sold over 100,000.

DUMMIES AND DAYDREAMS

Labels also have started focusing on niche consumers with licensing deals. Angel's "Classics For Dummies" series was pitched at readers of the "Dummies" books and included an interactive at reasers of the Dummers books and included an interactive component, while BMG's deal with Family Circle was aimed at readers of the magazine and marketed through non-traditional means, including cable shopping channels. Labels also have aggressively pursued what Richard Schneider, a classical buyer for Tower calls "patronizing yupple-therned compilations," the most successful of which is the "Set Your Life To Music" series, created for Philips, which features such titles as "Mozart At Midnight" an "Debussy For Daydreaming" among its 21 albums and has sold over a million units, according to Munves, its creator.

The series, Munves says, does well in bookstores and appeals particularly to women, who might not otherwise buy classical recordings. "Midprice is heating up as one of the hottest markets for the

new classical buyer," says Munves. "Most of these series start well and then die off," says Jeff Melançon, classical manager at Tower Lincoln Center. "Set Your Life

Continued on page 34

LONDON—"Stack 'em high, sell 'em cheeg' may have proved an effective marketing philosophy in the battle to sell bladed beam, but classical record companies have traditionally recoided from the idea. Berchworn and Mozart appeared to demand full-price treatment, with classical budget labels usually reserved for lackluster items from the back catalog.

Indeed, traction from the consecution of the properties of the present of super-budget label Naxos in 1987 challenged that conventional wisdom. Naxos founder Klaus Heymann's vision of creating a large catalog of new recordings retailing for less than an average bottle of wine was dismissed by many rivals as ridiculous and seen by others as an unwelcome

threat to the premium-price classical market.

Dark muterings about Heymann's use of lowcost Eastern European orchestras and the roughand-ready sound quality of many early Naxos releases did little to upset the label's progress. Naxos now
can boast worldwide sales figures of 14 million units
per annum and a catalog that includes such "costen" material as Lutoslawski's "Second Symphony"
and Machauit" "Messe De Nortre Dame."

and Machaut's "Messe De Notre Dame."

The British Phonographic Industry (BP) reports that Naxos' parent company, HNH, increased its share of the UK budget-classical market from 19.0% in 1993 to 30.9% in 1993, considerably ahead of its nearest rivals in the budget-classical field, PolyGram and EMI. More than 1 million units were sold in the U. K. in 1996, the highest per capital Naxos sales figure in any major certifory.

OUALITY-CONTROL IMPROVEMENT

Barry Holden, head of marketing for HNR15 U.K. distributors, select, suggestes that "the significant development that critical listeners will notice in Natos product is the massive improvement in quality, in terms of the artists, the recorded sound and presentation. Naxos has completely changed the budget sector, taking it from the weak end of the terretease sector to become an important source of

new recordings."

In the drive toward market leadership, the Naxos team has shown that artistic standards need not necessarily decline to meet bargain-basement

prices. A price tag of 4.90 pounds (\$7.00) to likely to remain a fundamental marketing proposition for Naxos. Recent market research suggests that record pricing is a sensitive issue, with genuine bargains and unusual repertoire appealing to incurable collectors. The recently released premiere recording of \$5 in Macloin Arnold's "Ninth Symphom," for instance, has already sold more



Cut-Rating The Classics In The Kingdom

Having overcome initial skepticism and snobbery, a handful of U.K. budget lines have made a solid dent in the market and have shown that artistic standards need not necessarily decline to meet barvain-basement prices.

BY ANDREW STEWART

than 6,000 units in the U.K., although it is unlikely to satisfy Heymann's original aspiration to sell at least 50,000 of each Naxos title worldwide.

"The game has moved on," says Holden. "People

are no longer interested in buying second-best at whatever price. You can no longer put out average discs at 14.99 [pounds]; neither can you get away with it in the budget sector."
Off is "Carmina Burana; it he Bachmanipox

at 14.99 [pounds]; neither can you get away with it in the budget sector. Orff's "Carmina Burana," the Rachmaninov "Piano Concertos" and Elgar's "First Symphony" stand among the label's dependable best-selfers, with the Orff disc notching

HIGH-CLASS CATALOG

In 1995, according to BPI figures, PolyGram with its triumvirate of classical companies—Decca, Deutsche Grammophon and Philips—took a 23.4% slice of the U.K. budget market, while EMI managed 20.8%.

Bill Holland, division director of PolyGram Classics U.K. explains that the company's Belart label offers an ideal outlet for high-class material from the back catalog without posing direct competition to PolyGram's full-price releases. "It is a significant part of our business," he says. "There are people who would

ousiness." he says. "There are people who would never drawn of paying full price for a record if a good performance can be had for less, while there are others who are more motivated by 'great' names and high-profile artists when they come to make a purchase. The old image of budget recordings in reissues of fairly dubious origin with perhaps infering resource and the profile of the profile of the artists and the profile of the artists are the profile of the artists are artists are artists no longer fings.

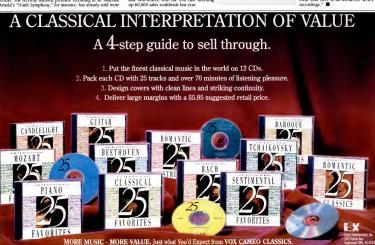
The acquisition last year by BMG U.K. of the Conifer label, experienced hands in the budget business, looks set to draw another major player toward the market leaders, helped along by the creation of Arte Nova, a new BMG super-budget label to risal Navas.

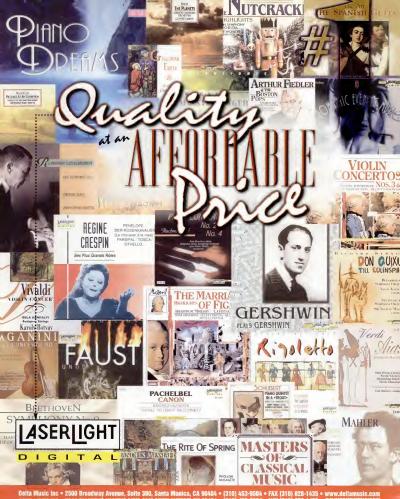
"The Arte Nova label was established in Germany," explains BMG's Ann Cater, "and released elsewhere in Europe in 1995 and in the U.K. last November. It uses lesser-known but quality artists; all of the material is newly recorded and has been well-received by the

No other company secured a double-figure percentage in the 1995 BPI index, begging questions about the nature of the budget business and the efficacy of marketing policies. The dedicated space given to Naxos, PolyGram and EMI budget lines in many specialist retailers has

marketing policies. The dedicated space given to Naxos. PolyCram and EMI budget lines in many specialist retailers has proved invaluable in establishing brand loyalty, presenting customers with attractive series of recordings at alford-tractive series of the s







Classical Music Year-To-Date Charts

The recaps in this issue represent accumulated SoundScan sales for each week a title spent on Top Classical Midline or Top Classical Budget from the start of the chart year, which began with the Dec. 7, 1996, issue, through the Billboard dated March 8. They offer a year-to-date peek at how these categories will stand in the Year In Music issue that will conclude 1997. Midline compact discs have a wholesale cost between \$8.98 and \$12.97. Those with a lower wholesale value appear on Top Classical Budget.

The recaps were prepared by classical charts manager Marc Zubatkin with assistance from Michael Cusson.

Ton Classical Budget Albums

- 1 TCHAIRDYSKY: THE HUTCRACKER (HLTS.) Berlin Symph (Wohlert)—Loserli
 - 2 HANDEL: MESSIAN (HLTS.)—Various—Laserlight 3 ROMANTIC EVENING MUSIC: VOL. 10—Various—Laserlight
- 4 CHRISTMAS AT THE POPS—Various—Intersound 5 20 CLASSICAL FAVORITES—Various—Madacy
- 9 CLASSICAL CORISTMAS FAVORITES-Va 7 DOMANTIC PIANO MUSIC-Various-Pils 9 BEETHOVEN: PIANO SONATAS (BOXED SET)-Various
- 9 MOZART: SYMPHONY 808, 35 & 38 Various Pitz
- 10 THE BEST OF MAXOS: VOL. 1-Various-Naxos 11 MOZART: ARIAS-Various-Pilz
- 12 TCHAIKOVSKY: SLEEPING BEAUTY-Vario 13 TCHAIROVSKY: NUTCRACKER - Various - Pilz
- 14 DEBUSSY: STRIPG QUARTET NO. 1 Verious Pilz 15. RADDONE FESTIVAL - VOI. 1 & 2....Various.....Pile

Tan Classical Budget labels

- Per. LAREL (No. Of Churted Albums 1 PILZ (31)
- 2 LASERLIGHT (5) 3 INTERSOURD (8)
- 4 MADACY (6)
- 5 INFINITY DIGITAL (1)

Top Classical Aidline Albums Pos. TITLE-Artist-Label

- CHRISTMAS FAVORITES—Carreras-Domingo-Pavarotti—Soc
 CHRISTMAS FESTIVAL—Boston Paps (Fiedler)—RCA Victor
- 3 CORISTMAS AT THE POPS—Boston Pops (Fiedler)—RCA Victor 4 MOZART FOR YOUR MIND-Various-Philips
- 5 PACSELBEL CANON Various -- RCA Victor
- 8 DRLY CLASSICAL CD YOU BEED-Various-RCA Victor 7 BACE FOR SPEAKFAST-Various-Philips
- 8 PUCCINI AND PASTA-Various-Philips
- 10 SEETHOVEN-GREATEST SITS Various Sony Classical 11 NUTCRACKER—Philadelphia Orchestra (Ormanéy)— 12 MOZART FOR MORNING COFFEE—Various—Philips
- 13 HANGEL FOR THE BOLIDATS Various Philips 14 BEETHOVEN-GREATEST HITS-Various-RCA Victor
- 15 SCOTT JOPLIN-SPEATEST BITS-Hyman/Levine-RCA Victor

Ton Classical Midline Labels

Pos. LABEL INc. Of Charted Alb 1 SONY CLASSICAL (12)

- 2 PCA VICTOR (13)
- 3 PHILIPS (12)
- 4 9CA (2)

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THE BOOM IN BUDGET Continued from page 31

toire)

To Music' has sustained itself."

The reissue and compilation market is particularly cutthroat at the budget and superbudget level. Laserlight, which entered the U.S. market in 1989, now puts out only about 20 new classical titles a year, many of which are compilations. (Laserlight's sister label, Capriccio, operates at midline and focuses on unusual reper-

"There was a glut of product at budget from labels like Pilz, which bought up old masters and put them on the market very cheaply," says Michael McClain, president of Delta Music Inc., which owns Laserlight. Laserlight does 75% to 80% of its business in such alternative retail outlets as Walmart and Circuit City, and wholesale stores such as Price Costco.

EDITING THE CLASSICS Vox has also ventured into alternative retail, with its new "25

Favorites" series ("25 Tchaikovsky Favorites," *25 Baroque Favorites"), the cuts on which are "edited for leisure listening. priced at \$5.98 and bought, says Landor, by "people who don't know what to buy"—on impulse. The Tchaikovsky recording, for example, includes bits

90 1169



of all three movements of Symphony No. 6, so the whole thing lasts just over minutes. Since the line's fall launch, two titles have sold nearly 40,000 each; the others have come closer to 20,000 according to the label. Another competi-

tor in that arena is the Canadian label Madacy, which, Landor points out, is majority-owned by the rack jobber Handleman, an important stocker of such retail outlets. "In budget, the focus is what they look tike and how cheap they are," Landor says. "The question is, who is going to get the biggest pr tion at Best Buy? You have to give them a good deal, let them pile them high and return what's left over. When it's that





prices are higher) Budget can represent an attractive prospect, however DG's "Mad About" series, with its distinctive Roz Chast art, is now being repositioned as a budget line for alter-

cheap, there's a ques-

tion of how profitable that can be. (Budget

margins are greater in Europe, where the

native retail. But Munves cautions, "Budget is always hot, but you have to sell a huge volume, because there are only pennies of profit. And Naxos has the retail locked up Don't tell that to BMG, which this spring is issuing its challenge to Naxos with Arte Nova, a German budget label, with new digital

recordings of basic and contemporary repertoire by unknown artists. The label is in negotiation with major traditional retailers; a omotion with Tower, which will give special positioning to 50 itles at \$4.99, is planned. "You can't just put a few titles in a book—you have to go to retailers and get their feedback," says Kuchn. "We feel the time is right for a fresh budget series." Midline and budget are likely to become even more important in

coming years. At BMG, Kuehn says, frontline releases (including those of distributed labels such as Conifer and Deutsche Harmonia Mundi) now represent 70% of sales; the other 30% is in midline. With the new budget line coming in, and the expected drop in

front-line releases, Kuehn expects that percentage to shift. "It's very cost-effective to make these series, and we market them as a group," Kuchn says. "The profit margins are much higher than they are for a new Red Seal record. They are very good for our bot-

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An evening of "Lotin Donce" at Sticky Fingers Nightclub Awords show ofter-porty of Rezurrection Holl, Club Nu Keynote Address by McHenry Tichenor Jr., Chairman/President/CEO of The New Heftel at The Hard Rock Cafe "Writers in the Round" featuring acoustic performances sponsored by BMI and WARNER/CHAPPELL MUSIC



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(26)	36	34	2	F O TCHAN	ARRIS, III, TLEWIS, I SECADA (L. JUM, TLEWI E. O. TCHAI
(29)	RE-E	WTON.	6		WRANGEL ICHLUNA 9 TOHUN CESSINHI SUSPIRA
<u></u>	31	19	15	BOBBY PULIDO	SE MURIO DE AMOR SE MURIO DE AMO
$\overline{}$	-		-	EMI LACIN	HOMBRES NO DEBEN LLORA
31)	39	40	15	LOS ANGELES AZULES	COMO TE VOY A OLVIDA
32	25	19	16	LOS FUGITIVOS	NOT USTED I ME JA AWAYT
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34	28	-	2	LA TRADICIÓN DEL NORTE	PNOTA DE PERALE VOLVE RUNI (A LE PERA E GAIGE CORAZO
(35)	37	-	3	MICHAEL SALGADO	E FAGUILAR LI SEFRANI
38	24	21	23	1007	PALOMITA BLANC JS 10967 OWLING
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(38)	NE	WÞ	4	LOS ANGELES AZULES	MI NINA MUJE

40	21	27	5	EZEGUIEL PENA	ANDO QUE ME LLEY		
		POP		TROPICAL/SALSA	REGIONAL MEXICAN		
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CON TINTA DEL CORAZON

LOS CAMINANTES

5 LAURA PAUSINI WEALUING ESCUCHA A TU CURAZON 6 OEGO TORRES HOWHO SE QUE YA NO VOLVERAS 7 CELINE BION SO MUSICISON SOLA OTRA VEZ A MOR A PRIMERA VISTO 6 GIRO SONY ME ENJAMORE 7 SANED EMILIATIN CUANDO TU TE FUISTE 8 JERRY RIVERA SONY LLORARE 7 GRUPO MOJADO FONOVISA PIENSA EN MI 8 LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA 9 LOS TUCANES DE TIJUANA

& FEY SONY AZUCAR AMARGO 9 RAMON ORLANDO MATERIPOLIS GRAM LADNOL NO VOY A TO LUIS DAMON WEA LATINA 9 KABAH POLYGRAM LATINO LA CALLE DE LAS SIRENAS 10 E 0 TCHAN POLYGRAM LATINO E 0 TCHAN E O TCHAN 11 AMANDA MIGUEL KANENYOUS VIVIR LA VIDA 11 YOLANDITA MONGE WEA

10 LORENZO ANTONIO FO 10 LORENZO ANTE QUIERE VIA EL NO 1E QUIERE 11 INTOCABLE UN LUTIN Y 1000 PARA QUE 12 LOS YONNE'S FONOYES AND ME COPTES LAS AL 13 LOS RENENES TONOYES COSAS BULNAS QUE COSAS BULNAS QUE 13 LA MAKINA SENSONY CORAZON DE OTRO
14 MARCOS LLUNAS POLYGRAM
(ALINO TE AMO)
15 THE BARRIO BOYZZ (MI) YO TENGO UNA AMIGA 14 ENRIQUE IGLESIAS FONO-VISA ENAMORADO.... 15 LA MARSNA JANSONY 14 VICENTE FERNANDEZ SO 15 ALEJANDRO FERNANGEZ Latin



by John Lannert

HERNÁNDEZ TO SONY: After a year of negotiations, Sony Music Chile and Sony Music Mexico have signed Chilean pop singer Myriam Hernández to a four-year deal. An emotive torch singer, Hernández is being tapped

as a regional priority act in Latin America. Formerly signed to Warner Music Mexico, Hernández is slated to begin recording ber label debut in the next few months. The album will be recorded in Los Angeles "with the latest technology and the best musicians," Sony Chile

executives say Although the album's producer and songs have not been selected, Sony Chile already has collected 300 songs, which will be heard by the A&R directors from all of the Sony affiliates in Latin America. They ultimately will

decide which tunes to include on the disc. Sony Chile execs say that they expect Hernández to help increase Sony's market share in the southern regions of

Latin America. Though Hernández's deal with Warner called for three discs, only two were recorded. The low sales of her latest album, which was self-titled, and the unsuccessful campaign to make her a regional star led to the mutual decision by Hernández and Warner to dissolve the contract.

CONFERENCE UPDATE: With Billboard's eighth annual International Latin Music Conference a scant few weeks away, there are still several additional announcements to make regarding the schedule.

First of all, Larry Flick, Billboard's resident experto concerning all things pertaining to dance music, is slated to participate in the Latin dance panel April 30.

Jorge Santana, who handles artist relations at Santana Management, has been confirmed as a panelist on the Latin rock panel. Santana says that the upcoming album by his brother Carlos will contain two Spanish-language

Joey Records' ultra-hot roots-Tejano star Michael Salgado, who has placed two albums in the top 20 of The Billboard Latin 50, is slated to perform at the April 28 show-

Sony's dance artist Nayobe has been confirmed to appear at the Latin dance showcase April 29 at Sticky Fingers in Coconut Grove, Fla.

Finally, EMI Latin's noted Tejano veterans La Tropa F are set to perform April 30 at Billboard's fourth annuol Latin Music Awards

MYOPIA IN MIAMI: Miami's salsa/merengue station WRTO-FM (Tropical 98.3) recently decided to go more Cuban in its musical format by playing tunes from such island stars as Los Van Van, Isaac Delgado, and NG La

Although the station claimed its listeners loved the Cuban sounds, others in Miami clearly did not. An ad agency pulled five spots from WRTO. Local, Cuba-centric talk radio stations, which rall on a daily basis against Cuban leader Fidel Castro, attacked Tropical 98.3 for playing "communist music."

Predictably, WRTO backed away from the heat by yanking the Cuban repertoire from the air. The station's GM, Luis Díaz Albertini, then resigned.

This lstest episode of intolerance in Miami bears a strong resemblance to the castrista totalitarianism described so often by local talk-show hosts. For years, Cuban music in Miami has been politicized to suit the aims

(Continued on next page)







Ramón Orlando Evolución



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NAIRD

Artists & Music

NOTAS

(Continued from preceding page)

of those who could not possibly acknowledge the notion that this music might be created for artistic, not political, reasons. Numerous talented Latino artista targeted as pro-Castro have stayed away from Miami or have had their shows mysteriously canceled.

Anti-Castro zealots assert that a portion of earnings by Cuban artists goes to the Cuban government. So what? A vast majority of recording artists pay a percentage of their income to governments, some of which are unpalatably similar to Castro's.

Fortunately, music is a more powerful force than politics in Miami. Cuban sounds routinely can be heard in area clubs that do not assign narrow politic cal extegories to any sort of music. Moreover product by the aforementioned Cuban artists is readily available at South Florida retail outlets.

Indeed, all three acts have put out titles on U.S. imprints in the past five years. Two titles are recent releases: Best Of Los Van Van" (Milan Latino) and Delgado's "Otra Idea" (RMM), Both discs are superb sets containing music that can be danced to and-one day in Miami, we hope-listened to as

PARA LOS NIÑOS: The kiddie music market continues to gain interest in Mexico. Convincing proof of that interest is a trio of musical events for children in Mexico this month The leadoff event is a multi-artist

concert in Mexico City sponsored by that city's radio station, XERC-FM (Stéreo 97.7). To be staged April 19 at Palacio de los Deportes, the show will feature a strong bill that includes Lucero, Kabah, Ragazzi, Sasha, Pablo, Onda Vaselina, Ernesto D'Alessio, Giovanna, and Gustavo Lara. Assembling the talent for the ent are station manager Gabriel Hernández and PD Arturo Flores. A pair of kiddie musical happenings is set for April 27 in Mexico City. Fono

visa's Tatiana, the current idol of young music lovers, is producing a parade that runs through Mexico City and concludes with a concert at the 50.000-seat venue Plaza de Toros. Tatiana debuted her own show on Tele-"El Especial De Tatiana," March 22. She can be reached on the Internet at http://www.cemact.com.

Sony's hot teenage pop siren Fey aims to please her young faithful with



na De Shakira. After performing a recent sellout show at the Metropolita Theatre in Rio da Janeiro, Brazil, Colombian songstress Shakira received a Brazilian platinum award for sales exceeding 250,000 units of her 1995 releas "Pies Descalzes." In addition, she was given a Chilean gold award for selling 25,000 units in that country. Shown, from laft, are Roberto Augusto, sident/managing director, Sony Music Brasil; Shakira; Frank Walzer, pre dent. Sony Music Latin America: and José Eboli, president, Sony Music Chile. Shakira is stated to attend Billboard's fourth annual Latin Music Awards April 3 at the Gusman Theatre for the Perferming Arts in Miami.

two shows (April 27, 30) at the Audito-

MEXICAN NOTAS: BMG Mexico is slated to drop the twin-CD "Juntos Otra Vez" by Juan Gabriel and Rocio Dúrcal April 28. The double-CD contains 19 vocal tracks and one instrumental cut. Included in the set are nine duet numbers, five songs by Juan Gabriel, and five songs by Dúrcal. One tune by Juan Gabriel is "Te Sigo Amando," the titular theme track of the Televisa soap opera. A versatile musical package, "Juntos Otra Vez" sports a variety of home-grown rhythms such as huapango, banda, norteña, and iarocho. BMG's shipment is 150 000 units RMC II S Latin is slated to drop the disc April 28.

rio Nacional

Warner Music's star rock act Maná is busy preparing its new album, due out in June or July. Elsewhere, Warner is scheduled to

ship "Cuando Tú No Estás," the upcoming disc by Mexico's revered rock idols El Tri, sometime in May. The album's leadoff single, "Virgen Morena," boasts a guest contribution from Carlos Santana

ARGENTINA PAYS TRIBUTE couple of albums coming out in A honor two enduring rock legends: Clash and Queen, Spearheading Clash tribute disc is Flavio Ciano rullo, bassist of BMG's Los Fabulo Cadillacs. Among the guest perfor ers on the album are the Cadillacs, I (Continued on page

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music D ASCAPASIFE BONUTMI, RMD
- ANDO QUE ME LLEVA (Rightsongs, 200) CHAROLA DE PLATA (De Luna, SMI) COMO TE VOT A OLVIDAR (Copyright Control)

(40) 43 15

41 39 27

47

26 18 37 91

- CON TINTA DEL CORAZON (De Lune, FAG) IZON SRMG Senes, ASCAPS
- EL NO TE OUIERE Chrising, EMI ENAMORADO POR PRIMERA VEZ (Fonces
- SESACI ESCUCHA A TU CORAZOR (Capyright Control)
- INGUETE (Copyright Control)
 LA CALLE DE LAS SIREMAS (Copyright Control) LOS HOMBRES NO DEBEN LLORAN (Formate.
- MF 11 AMAS (Convents Control) MI MUJER (Copyright Control) MI NINA MUJER (Edimons, ASCAP) MI SANGRE PRISIONERA (TN Ediciones, 894)
- NO ME CORTES LAS ALAS (Vender, ASCAP) BURE YILLERA (Convenient Control) O SOT O FUI (Crisma, SESACI PALDMITA BLANCA (Zomba Golden Sands, ASCAP)
- PIENSA EN MI (Converte Control) PORQUE (Sony Discos, ASCAP)
 OUIEN PIEROE MAS (Hunder, ASCAP)
- SECUESTRO DE AMOR (Flamings) SE FUE MI PALOMA (Copyright Control) SE MURIO DE AMOR (Zomba Golden Sands, ASCAP) SE QUE YA NO VOLVERAS (SNG Songs, ASCAP) 13 SF GHIFDF SF MATA (Sony Donnes, ASCAP)
- SOLA OTRA VEZ (ALL BY MYSELF) (Enc Correct, BMI/Songs Of PolyGram Int 1, BMI) SUSPIRAR (Solmar)
- VOLVER A NACER (FIPP: EMI/Mercurie Songs) 17 VOLVERAS (Convents Control) 2 YA ME VOY PARA SIEMPRE (EMI Blackwood, DMI) 25 YO NO TE PIGO (Copyright Control) 18 Y TOGO PARA GUE (Copyright Control)

™Billboard Latin 50

THE	WEEK	WKS ON	ARTIST LABEL & NUMBEROISTRIBUTING LABEL	TITLE
Œ	2	89	* * * GREATEST GAINER	No. 1 * * *
_	1	9	SELENA EM 36123/EM LATIN 63 weeks of No. 5	
2			ENRIQUE IGLESIAS (ONOVISA 0001)	VIVR
3	4	21	SELENA (NI LATIN 53585	SIEMPRE SELENA
4	3	19	JULIO IGLESIAS COLUMBIA 6789950NY	TANGO
	7	74	GRUPO LIMITE POLYGRAM LATING 533302 ∰ ENRIQUE IGLESIAS ▲ FONOYISA 0506 ∰	PARTIENDOME EL ALMA ENRIQUE IGLESIAS
7	8	4	BRONCO FONDVISA 6063 (IIII	LA ULTIMA HUELLA
*	9	56	SHAKIRA SONY 81795 EE	PIES DESCALZOS
·	÷		* * * HOT SHOT DEE	
(3)	NE	wÞ	LA DIFERENZIA ANTITA I ATINI JAMAGINAG	CANTA CONMIGO
10	11	18	PEDRO FERNANDEZ POLYGRAM LATINO 534120 EM	DESFOR Y OF LIBIOS
11	10	7	MICHAEL SALGADO JOEY 8560	RECUERDO ESPECIAL
(12)	31	6	BANDA EL RECODO FONOVISA 9615	TRIBUTO A JUAN GASRIEL
13	12	28	BOBBY PULIDO EMILATIN 36229	ENSENAME
14	13	33	LUIS MIGUEL @ WEALATINA 15947	NADA ES IGUAL
15	17	47	GRUPO LIMITE POLYGRAM LATINO 527434	POR PURO AMOR
16	21	49	LOS TIGRES DEL NORTE O PONCVISA 6049	UNIDOS PARA SIEMPRE
17)	RE-E	KTRY	LOS TEMERARIOS FONOVISA 6064	EN CONCIERTO VOL. II
(18)	20	14	ALEJANDRO FERNANDEZ 50NY 82080 MU	Y DENTRO DE MI CORAZON
19	14	41	LOS DEL RIO AROLA 37587/8MG (III)	MACARENA NON STOP
20	22	28	LOS MISMOS EM LATIN SOSAL (III)	JUNTOS PARA SIEMPRE
(21)	RE-E	MTRY	LOS ANGELES AZULES DISA 53790,EM LUTIN	INOLVIDABLES
(22)	24	9	FEY sowy 82059	TIERNA LA NOCHE
23	15	22	MICHAEL SALGADO JOEY 8558 [28]	DE BUENAS RAICES
24	18	43	JENNIFER Y LOS JETZ EM LATIN 38242	DULZURA
25	19	85	MARC ANTHONY RMM 81582 [22]	TODO A SU TIEMPO
26	16	6	VARIOUS ARTISTS WEACAPIEE 17564/WEA LATINA	MERENGON
7	33	11	SPARX Y LORENZO ANTONIO FOROMSA 9487	CANTAN CORRIDOS
28	25	9	LOS TUCANES DE TIJUANA EMI LATIN 55699	15 KILATES DE AMOR
29	23	. 6	SELENA (MI LATIN 19207	EXITOS Y RECUERDOS
(30)	40	48	ALEJANDRO FERNANDEZ SONY 81564	QUE SEAS MUY FELIZ
31	27	4	LOS TIRANOS DEL NORTE SONY 82229	OE LA TIERRA AL CIELO
(32)	RE-E	HTRY	LOS REHENES FONOVISA 6056	TODO ME RECUERDA A TI
(33)	41	74	THALIA EMI LATIN 36850	EN EXTASIS
34	30	79	GLORIA ESTEFAN ● EPIC 672845CNY	ABRIENDO PUERTAS
35	34	80	RICKY MARTIN SONY 81651	A MEDIO VIVIR
36	29	5	EDDIE GONZALEZ SONY 82006	EL DISGUSTO (KIK (T))
(37)	RE-E	HTRY	LA MAKINA JEN 52417/EMI LICTH	LA MAKINA A MIL
38	38	23	VARIOUS ARTISTS MAX 2027	LATINGS IN DA HOUSE
39	36	7	THE BARRIO BOYZZ (MI LATEN 53580	VEN A MI

44	4	FITO OLIV	VARES EMI LATIN 53586	CON AMOR Y CON SABOR
RE-ENTRY GRUPO M			OJADO ronovisa 9477	SUENO Y REALIDAD
35	35 6 WARI		ARTISTS WEACARIBE 17563/WEA LATINA	SALSAMANIA
47	8	LOS TUCA	NES DE TUUANA EM LATIN 55698. }	TUCANAZOS BIEN PICUDOS
	POP		TROPICAL/SALSA	REGIONAL MEXICAN
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GRUPO MANIA scent 82109

42 51 OLGA TANON @ WEA LATINA 13667 200 32 55 GIPSY KINGS NONESUCH 7939994G

28 9 LA TROPA F DIE LATER 53588

LAURA PAUSINI WEA LATINA 15726

GILBERTO SANTA ROSA SONY 82020

VARIOUS ARTISTS AROLA 31386/8MG

LA MAKINA JA MIL GRUPO MANIA SONY ESTA DE MODA GILBERTO SANTA ROSA SONY ESENCIA VARIOUS ARTISTS WA LUTIA SALSAMANA VARIOUS ARTISTS JAMEM LATIN MERENITS '97 JEHRY REVERA SONY SPERCY

EMENPOLIGRAM LATING GRANDES EXITOS 13 WARDUS ARTISTS MORD, SALSA EN LA CALLE 8 97 14 RIKABERNA JANASON MEDIR SIN DISPANCIA 15 TITO ROJAS MP HUMILDEMENTE

ESTA OF MODA

MACARENA MIX

TIERRA GITANA

NUEVOS SENDEROS

MUSICA SIN FRONTERA

ESENCIA

LAS COSAS QUE VIVES

MACAPENA NON STOP

BEET SOM!

THERNA LA NOCHE

THERNA LA NOCHE

THALLA EN LATIN

EN EXEXTS

DIRCKY MARTIN SONY

A MEDIO VIVIR

THE MARTIN SONY

A MEDIO MARTIN

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In the



bu Lisa Collins

CELEBRATING BOTH DREAM AND DREAMER: More than 2,500 people—musicians, announcers, manufac-turers, and aficionados alike—turned out March 18-22 in Houston for the annual Gospel Music Workshop of America (GMWA) board meeting, which serves as the planning ssion for the group's annual summer conference. Al "the Bishop" Hobbs, chairman of the Gospel Announcers Guild monly referred to as "the gospel industry track"), is particularly excited about the group's milestone 30thniversary meeting in August and its theme, "Celebrat-

ing the dream and the dreamer." The general thought is remembering Rev. Cleveland's legacy and showcasing what we have done to perpetuate that legacy in all areas of endeavor," Hobbs says, referring to GMWA founder James Cleveland. "With 65 classes, the GMWA is the only place in the world you can get the kind of instruction you need in any facet of gospel music imaginable."

Culminating the four-day-long GMWA board session, which is managed in tracks, was the group's 16th ann Gospel Music Excellence Awards. Kirk Franklin & the Family were named artist of the year. The group pocketed a total of seven awards, including contemporary song ("Melodies From Heaven") and urban contemporary song ("Whatcha Lookin' 4"). Other multiple-award winners were Dottie Peoples, Fred Hammond & Radical For Christ, Richard Smallwood, and newcomer Sister Cantaloupe.

Another highlight was a reception marking the March 25 release of "So You Would Know," the debut project from the GMWA Gospel Announcers Radio Angels. The reception-hosted by Aleho Records; its distributor, Star Song Communications; and the GMWA's Houston chapter-celebrated the release and provided a listening forum. The project was part of Star Song's newly implemented "We're Having Church" marketing series.

NO FEAR: AIR Records is pulling out the plugs with a massive ad campaign in conjunction with the April 15 release of the latest set from the Wilmington Chester Mass Choir, "Fear Not," The lead single, "Say So," was written by Donald Lawrence, while the title track features Lucretia Campbell. "I think it's the best project we've done in five years," says the choir's CEO, Christopher Squire, who runs it like a business. "We were more prepared, and it's the most contemporary project we've ever done Incidentally, business for the choir is good, with a full slate of bookings through November.

BRIEFLY: Former Commissioned member and Word recording artist Marvin Sapp will take a stab at acting with a featured role in the play "Fake Friends." It is being produced by gospel playwright Mike Matthews and will tour for eight weeks in 16 cities across the country. Also featured is songstress Vanessa Bell Armstrong.

Sapp's sophomore solo project, "Grace & Mercy," is due in April . . . Albert Phillips & the Divine Messengers are negotiating for the opening slot in a tour headlined by Hezekiah Walker and John P. Kee that is prepping for a May launch . . . Finally, Redemption Records is readying for release a full-length concert video to complement Jessy Dixon & the Chicago Community Choir's current project, "He's Able," The video is set to drop next month. Meanwhile, the group is just back from Europe, where it was paired with Bill Gaither in a homecoming reunion concert.



bu Deborah Evans Price

A N 'INSIDE' VIEW: The evolution of an artistic career can be a wonderful thing to see. For artists as passionate about their music as Out Of The Grey's Scott and Christine Dente, it's always exciting to see what each new album brings. Their new Sparrow release, "(see inside)," is both warmly familiar and fresh, marked by the innovative songwriting the duo has always been known for but differing sonically from their previous releases. Scott and Christine recently took time to stop by Billboard's Nashville office and chat about their new project.

After four albums with producer Charlie Peacock, the Dentes opted to work with Brown Bannister. "Like any relationship, we thought, 'We've gotten very comfortable with this,' " Scott says. "So we thought we'd shake things up and slip outside our comfort

Christine says Peacock was gracious and encouraged them to make a change. "He said, 'You guys need a little different direction, and we've walked down this path as far as we should go together," " she says.

As they experimented with new sounds on the record, Christine says she decided to take a few risks vocally. "I know that my strength as a singer has been the airy, whispery things, but I wanted to stretch myself and sing a little rougher," she says. "I grew up singing with Linda Ronstadt and thought I was going to be like her . . . I actually sang in the country show at Opryland in 1984. Steven Curtis Chapman was in the same cast. I thought I was either going to sing country or be like Linda Ronstadt. On this record we

wrote a lot of songs around a vocal [where] I could push myself a little bit-a little more edgy, more raspiness. We've been listening to Sheryl Crow and women that aren't afraid to cut loose

"Brown let her go out there, and she scored every time," says husband Scott, who himself scores vocally on the cut "That's Where I Live" (which he also wrote) Well known for his guitar prowess, he has an accessible, evocative voice and should step out more often.
The first single is "Disappear." "I think it's a great

way to start because the sound and the tone of that way to start because the sound and the tone of that record really represents '(see inside),' " Christine says. Other prime cuts include "Constant," which Christine says was written about "the distractions of life that keep tripping us up." Scott says "Come Clean" will always be a favorite of his because "it will go down in history as [the song] that made Brown Bannister dance Guys that had been working with him for years said he'd never done anything like that."

JOINING FORCES: Resource Media Group and Parker Creative have combined forces to create the Resource Agency, a Brentwood, Tenn,-based advertising, marketing, and promotional firm. Mike Keil is president, Jason Parker is VP, and Jeff Trubey is director of advertising and marketing. Keil will continue to head Mike Keil and Associates. Following the merger, Parker will continue exclusive advertising representation for Joshua's Christian Stores and Z-Jam Interactive Radio. Separately, both companies have a long list of credits and have been involved in a multitude of projects involving all facets of the Christian entertainment industry. from successful book-marketing campaigns to bolstering the Christian video industry.

NEWS NOTES: Jonathan Pierce has signed with Erickson & Baugher Inc. for management. Also, Scott Greene has been appointed director of artist relations for the management company . . . Cadence Communi-cations artist Israel sang the national anthem for the NBA Phoenix Suns game on Easter Sunday at "Chick Magnet," from its second album, "Teenage Pol-itics," is airing on MTV's "120 Minutes" and M2.

Top Gospel Albums.

Billboard

THIS WEEK	LAST WEEK	WIS ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by ARTIST LABEL & NUMBERDISTRIBUTING LABEL
Œ	1	18	* * NO. 1 * * SOUNDTRACK MISSALEMS: 18 MISSALEMS IT THE PREACHER'S WIFE
2	2	49	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 WHATCHA LOOKIN' 4
3	3	7	T.D. JAKES INTERPRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
4	5	7	CARLTON PEARSON WARNER ALLIANCE 46354 EDI LIVE AT AZUSA 2 PRECIOUS MEMORIES
5	4	44	FRED HAMMOND & RADICAL FOR CHRIST THE SPIRIT OF DAVID
8	8	22	ANOINTED WORD 6780MEPIC UNDER THE INFLUENCE
7	7	22	BEBE & CECE WINANS SPARROW 3704-0/EM GREATEST HITS
8	8	22	DONNIE MCCLURKIN WARNER ALLIANCE 46297 DONNIE MCCLURKIN
(3)	19	9	VARIOUS ARTISTS TODAY'S GOSPEL MUSIC COLLECTION
14	8	8	VARIOUS ARTISTS TRIBUTE 1087/DIADEM CELEBRATE GOSPEL 3
11	37	7	KURT CARR SINGERS GOSPO CENTRIC 72135 NO ONE ELSE
12	17	17	CECE WINANS SPAIROW \$1441 ALONE IN HIS PRESENCE
(13)	14	17	THE GEORGIA MASS CHOIR SAVOY 7123 GREATEST HITS
14	11	39	YOLANDA ADAMS VERITY 43027 YOLANDA LIVE IN WASHINGTON
15	19	48	RICHARD SMALLWOOD WITH VISION VERITY 43015 ADDRATION: LIVE IN ATLANTA
16)	17	13	MIGHTY CLOUDS OF JOY INTERSOUND 9226 LIVE IN CHARLESTON
17	15	44	MISSISSIPPI MASS CHOIR MALACO 6022 000 FILL SEE YOU IN THE RAPTURE
18	14	58	REV. CLAY EVANS MEEK 3995 I'VE GOT A TESTIMONY

20	20	58	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VEHITY 43014 MM STANDS
21	21	42	RON WINANS PRESENTS FAMILY & FRIENDS SILVE 33205 FAMILY & FRIENDS IV
22	30	2	LUTHER BARNES & THE SUNSET JUBILAIRES ATLANTA INT'L 10219 HEAVEN ON MY MIND
23	22	9	VARIOUS ARTISTS VERITY RECORDS LIVE AT THE APOLLO
24	22	9	BISHOP RONALD E. BROWN SUMG GOSPEL 9000 LIVE! HAVING GOOD OLD FASHIONED CHURCH
25	19	24	RICKY DILLARD'S NEW GENERATION CHORALE

19 13 25 HELEN BAYLOR WORD 67/903/EPIC

20	10	4.4	CRYSTAL ROSE 20129/STAHSDING	WORKED IT OUT
25	31	31	DOTTIE PEOPLES & THE PEOPLES CHOICE CHO	COUNT ON GOD
27	26	45	COMMISSIONED VERITY 43059	IRREPLACEABLE LOVE
20	26	13	COLORADO MASS CHOIR BENSON 4365	WATCH GOD MOVE
23	23	9	NATIONAL BAPTIST CONVENTION MASS CHOIR CGI 161240	LET'S GO TO CHURCH
(30)	RE-ENTRY THE WILLIAMS SISTERS LIVE ON THE EAST COAST-LET EVERY EAR HEA			

31	40	34	VERITY 43052 TES LIVE IN NEW	YORK BY ANY MEANS
32	32	91	YOLANDA ADAMS VERITY 43025	MORE THAN A MELODY
33	25	86	CARLTON PEARSON WARRER ALLIANCE 46006	LIVE AT AZUSA
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38 15 SHIRLEY CAESAR SHIRLEY CAESAR LIVE...HE WILL COME 38 31 SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR HIST & WORD (39) HE ENTRY WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO 40 24 49 VARIOUS ARTISTS

36 35 13 WANDA NERO BUTLER SOUND OF GOSPEL 223





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ALL TO THE GLORY OF GOD

Ton Contemporary Christian

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26	25	25	RAY BOLTZ WORD 9937 NO GREATER SACRIFIC	Ε
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34)	RE-ENTRY		MICHAEL W. SMITH . REUNION GLOS-BRENTWOOD	I'LL LEAD YOU HOME
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36	32	5	THE GAITHER VOCAL BAND SPRING HILL 490 TCHORDANT	BACK HOME IN INDIANA
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TRIBUTE - THE SONGS OF ANDRAE CROUCH Records with the greatest sales gains this week.

Records go Industry Asso. Of America (RIAA) certification for sales of 500,000 units.

A RIAA certification to sales of 1 million units with each additional million indicates.

Artists & Music

WITH HOT NEW CUT, CAPITOU'S BROOKS MAKES BADIO CONNECTION

(Continued from page 12)

including "Bitch." Brooks says about the writing of that song, "Basically, I have a theory about intic realignment. 1 believe that a lot of times in couples, you just get down to semantics, and that's the breakdown. [Brooks and Peiken] were talking one day, and we were talking about being a bitch or not a bitch, and [the conversation went] 'God, I had a bad morning this morning,' 'Yeah, me too,' and 'How do they put up with us when we're like that?' The point was that when we honor that place, it's not a bad place... In fact, there's oftentimes the pearl or the wisdom or the creativ-

Curiously, "Bitch" is the only song on "Blurring The Edges" produced by longtime L.A. punk scene habitué Geza X, who recorded the song during sessions cut just before Brooks was signed to Capitol

ity in those places."

For the remainder of the album. Brooks turned to David Ricketts, late of the A&M act David+David, who is noted for his work as a producer and musician with Toni Childs and Shoryl

Brooks save that she and Ricketts learned they bad much in comm upon meeting: "We had four degrees of separation. As we got to know each other, we discovered how often we were

probably in the same room together . . . was on A&M, and Toni and I were friends, and he [produced] Toni, and [Canitol VP of A&R] Perry [Watts-Russelll signed me, and Perry used to manage him It was just hizarro One point of great pride for

Brooks-a point that sets her apart from the majority of the female autists in the spotlight today—is that she played all the lead guitar parts on her alburn.

She says, "Just to accomplish playing every guitar on the record was really a great feeling for me in the end . When you've been in my position of being a woman in the industry, if there's two names on the credits, and one's a guy and one's a girl, people naturally assume that the guy played all the instrumente "

Brooks is currently putting together

to have somebody like Jim Ed Norman

"The belief is there," Norman says.

"because of her great abilities as a

songwriter [and] her passion for

entertaining and performing. There

are so many aspects of her abilities, so

many aspects of her persona that are

artistry. The missing component is

just trying to come up with a record

that works in this marketplace.

olutely complete with respect to

WRITER SHAW SEEKS SINGERS' SPOTLIGHT (Continued from page 27)

behind me."

and really all over.

Twe always known the international market was something I wanted to do," Shaw says. Shaw is booked by William Morris

and managed by Robert Locknar of VLS Management. After years of being on staff at various publishing companies, Shaw is not signed to a publishing deal at the moment. "I'm a free agent," she says. "It's really an exciting time. I was with Mayerick Music, but now I'm flying solo. It's like being single for the first time in years and not quite knowing how to do it, but

Shaw's perseverance is notable. "I was really proud of that first album. Obviously, it didn't do commercially what I had boned. It did make me a lot of friends," she says, "If you ask me if this album is better than the last album, I would say absolutely. But if you ask me if this album is better than [my] next album, I'd say absolutely not, because with every album you want to grow. This album shows a lot of growth as an artist and as a person.

"I know how incredibly lucky 1 am to have a second album," she says, "because so many people in my posi-tion have been dropped at other labels.

1 see my friends, my peers, get dropped after their first album, and I realize how fortunate 1 am to be on a label that supports an artist fully and a band to tour in support of the release. but she says that after the re-evaluation she did during her time away from the business, she no longer desires the perquisites of musical stardom.

"You know what-I don't want to be a pop star or a rock star," she says. "Tm not interested in that. It was fun, what happened in the Graces, but if I can't be out there making a difference, in my own little way, or feel that I am, and use this forum for something bigger than me-it's just way too narcissistic. I can't do it anymore.

Rosenblatt says that before the album lands, Capitol will put Brooks on the promotional mod

"We're going to send her around the country and set up little events where it'll be just Meredith and her music. where she can talk to people and talk about her songs, and then play ber songs in a very intimate setting," he "It'll be radio people, it'll be our distribution company, it'll be retail people. A lot of people know her from the Graces, but don't know her. This way they can get to know who she is And she's so articulate, so we'll let her sell herself, really. We plan on kicking this off in the middle of April really just to see as many people as she can

Brooks' personal style, which com hines efferyescent charm and intelligent introspection, should be ideal for TV exposure, Rosenblatt believes: "We think that she's the kind of person who's going to kill on the talk shows, because she's a great performer and visually she's good to look at, but she's so great at explaining her songs and talking about their meaning . . . just going to let her get out and tell her

LATIN NOTAS

(Continued from page 38)

Minutos, Todos Tus Muertos, Los Cafras Massacra and Pilean Sonor. al underground acts also will appear on the disc, due in May on MCA Argentina. The Queen tribute disc, to be released in May by Hollywood/PolyGram. being helmed by producer Cachorro López. An all-star pan-Latino rock cast is featured, with the likes of Soda Stéreo, Fito Páez, Aterciopelados, Café Tacuba, El General, and Illya Kuryaki & the Valderramas.

CHART NOTES: Selena's 1996 bilingual set "Dreaming Of You" (EMI/EMI Latin) rests atop The Billboard Latin 50 for the first time since May 18, 1996. The 65% sales spurt enjoyed by the album this issue undoubtedly was due in part to the Warner Bros. biopic of na, even though box-office figures for the film plummeted 47% in its second week of release

Also, the second anniversary of her death March 31 surely played a role in her increased retail activity. Sales of "Siempre Selena" jumped 48%, and that title ratchets up 4-3 with a bullet.

A more impressive chart perfor-mance by Selena takes place this issue on The Billboard 200, where the EM1 Latin soundtrack to "Selena" leaps 12-7 with a bullet. Sales of the soundtrack soared nearly 70%. In case you are wondering, the soundtrack does not qualify as an entry on The Billboard Latin 50 because less than 50% of the disc contains Spanish-language tracks.

Lastly, the Gipsy Kings' "The Best Of The Gipsy Kings" (Nonesuch/AG) has been deleted from The Billboard Latin 50 ofter anonding 104 weeks on the chart. Any album that logs two years on The Billboard Latin 50 automatically becomes an ineligible title and is then transferred to Billboard's Latin 50 catalog charts. The Gipsy Kings' greatest-hits set debuts at No 2 this issue on that chart Rillhoard's Latin catalog charts are not published in the magazine, but they are available

to SoundScan subscribers, At radio, Enrique Iglesias' "Enamorado Por Primera Vez" (Fonovisa) rules the Hot Latin Tracks most for a record tying 11th consecutive week. Cristian, now signed to BMG, also was on Fonovisa at the time "Amor" set the 11-week record last year. 550 Music/Sony superstar Celine

Dion makes her debut on Hot Latin Tracks this issue with "Sola Otra Vez." the Spanish counterpart to her Eng-lish-language smash "All By Myself." Finally, PolyGram Latino's Brazilian idols É O Tchan move up 38-28 with a bullet with their self-titled single. The hard-swaying samba pagode track is the first Portuguese-language entry to grace Hot Latin Tracks.

Assistance in preparing this column provided by Publo Márquez in Santia go, Chile, Teresa Aguilera in Mexico Citu and Marcelo Fernández Bitar in Ruemon Aires

VARNALINE NO LONGER A ONE-MAN BAND (Continued from page 13) tion Alliance (ADA), to ship a vinyl copy I'm hoping he doesn't overdo it on this

of the album to retailers April 22. The label will also participate in ADA's listening station program at 80 indie outlate in June Bruce Greif, co-owner/buyer for the

Ozone Records in Portland, Ore., says that he has "very high hopes" for the new album based on the decent showing of "Man Of Sin." However, he expresses concern over the new recording being too souped up for fans of Varnaline's lo-fi debut. "I have a lot of faith in [Parker], but

album. Live, I thought some of the subtleties of the album were lost to the rock show. At radio, Zero Hour began its push March 31, when it sent the new set to college radio stations.

Triple-A, mainstream, and modern rock outlets will receive the album May "We're going to wait for radio's reac

tion instead of trying to force som thing on them," says Hock of the label's decision not to service a single, "We

really want this to be street-driven, and if there are stations that absolutely have to play a song, and we see a reac-tion, that's fine. We'll put that song on a CD pro, but it is going to have to come from radio to us. Though the label will service a four-

track sampler to radio in June or July, Hock says that Zero Hour will again wait to see which song breaks first Hock says the act is hoping to oper for complementary-sounding band du ing the summer. Varnaline is booked by San Francisco-based Lemon Ritter

Studio Action

McEntire's Starstruck Facility Shines In Nashville

NASHVILLE-Along with Masteres' the Tracking Room and Ocean Way/Nashville, Starstruck Studios reflected several developments in the Nashville studio community when it opened last year: It represented a new generation of technical and design levels in a town that had seen relatively few changes since the mid-'80s; it came on line just as country music's five-year boom cycle was coming to an end and offered the promise of attracting a broader base of non-country clientele; and it helped establish a new pricing plateau for Nashville with card rates at around \$2,500 per day-as much as 40% higher than the previous generation of studio leaders.

This is a new generation of studios. and we've brought something here that Nashville has never had," observes Starstruck studio manager Robert De La Garza, a former staff engineer at A&M Studios in Los Angeles from 1980-87 and owner of his own facility there, Brainstorm Recording. Starstruck and the other new studios Country music sales were off approximately 11% in 1996, and local major label rosters have been trimmed even more steeply. However, De La Garza sees this as pruning that bodes well in the long run for Nashville in general and for Starstruck Studios in particular.

The studio is owned by country superstar Reba McEntire's Starstruck Entertainment organization, run by McEntire and husband/manager Narvel Blackstock, and includes music and film production, artist manage ment, and publishing divisions. "What Nashville gives us is an

extremely talented and creative base of new and existing artists," says De La Garza. "The money that's not spent on larger rosters will be spent on new artists down the line. And while more people are working at private studios these days, once people get the major label deal, they want to use a studio like this one

Attracting talent beyond Nashville's base of country music is a stated mis sion for all three studios, and De La Garza cites several successes for come to Nashville's landscape as it is Starstruck Studios in that area, includ-

recording earlier this year as well as projects with ex-Chicago front man Peter Cetera; tracking and overdubs for Barry Manilow's next record, produced by Michael Omartian, who is now a Nashville resident; and a string session for pop songstress Vanessa

Country artists who have used the facility include McEntire herself (the first session there, for her now-platinum "What If It's You"), George Strait, Mindy McCready, and Faith Hill. The client list is still predominantly country, though De La Garza expects non-country to continue to climb as a percentage of its revenue

Starstruck Studios is a "natural progression," for Nashville, De La Garza believes—a combination of a rapidly changing technology base and Nashville's own latent, but as yet unrealized. potential as a music center beyond

"The technology has taken a huge leap forward in recent years," he says, citing mixing to magneto-optical formats as well as to DAT and analog halfcertain level renders geography less of a factor in where artists choose to record, "We have ISDN and T-1 lines. he says. "In fact, we designed [the studiol so that any telephone in the facility can be used with ISDN. So what Nashville gives us is fantastic, but this studio can go head-to-head with any world-class facility anywhere in the

The studio is constructed as an adjunct to the grand edifice that now houses Starstruck Entertainment and its various offshoot businesses -- an equestrian form a construction company (which built the complex), a booking agency, and a charter jet operation. Starstruck Studios has a pair of studios in its 5,000-square-foot interior with identical control rooms (and identical 72-input SSL 9000J consoles) designed by Neil Harris of the U.K. design firm

Harris Grant Associates. The Gallery has the larger recording space, dominated by a balcony that juts

that, in turn, is connected to two isola tion spaces (162 square feet and 187 square feet) that ring the rear and side walls above the main recording room which, when fully opened, covers 1.077 square feet. Each of those skybox-type iso booths has glass panels in their flooring, providing comprehensive sightliness with the rest of the room.

The Pond room has an identical control room in terms of size, design, and technology. The Pond's three isolation spaces include the Cherry Room, a highly ambient area perfect for one of the two hand-picked Yamaha Conservatory Grand pianos at Starstruck; the highly reflective Slate Room; and the Pond Room, a vocal isolation area that overlooks a running waterworks in front of the building and that also incorporates new electrically charged polarizing polymer "privacy" windows devel-oped by 3M. The windows go from clear to translucently opaque at the (Continued on next page)

Michael Rosen Brings Love Of The Studio To R&B, Metal, Punk, And Pop

■ BY DAVID JOHN FARINELLA OAKLAND, Calif.-It's hard to believe that the best career direction Michael Rosen ever received was at 3 a.m. while working at a 7-Eleven store in Los Angeles, but it's true. It was during the graveyard shift that he asked a haggard-looking man, who had been coming in every morn-

ing, what he did for a living. When the man answered that he worked at a recording studio, Rosen's fate was scaled "I hadn't quite figured out what I wanted to do yet, so he took me to

Capitol Studios, where he worked," recalls Rosen. "We went in and met Booker T & the MG's As soon as I walked in, I said, 'Oh, this is

what I want to do.' He was a smart guy, and he suggested that I learn the technical side of engineering so I could always get a job as a mainte-That, Rosen says, was all he needed to hear. He dropped everything in Los Angeles and headed to the

San Francisco Bay Area. He got a degree in electronics from Heald Engineering College, a degree from San Francisco State University in broadcasting, and a gig doing sound for a local band by the name of the Hostages. It was a whirlwind time, but Rosen couldn't find a gig in the San Francisco studio scene, so he took a job at a local French restaurant He realized after a short time

that every day he passed the now defunct, but then famous, Automatt

"Finally I just said, 'That's it, that's where I'm going to work,' I went in one day and said, 'Hi, I'm Michael, I'm going to work for you.' " The studio manger, Michelle Zarin, informed him that she didn't have any openings, but he stopped by every day to ask if his job had opened up yet. He even went so far as to go in and let them know when he was going on vacation so they wouldn't call him. After three months of daily visits, he got the phone call

"They said they had an opening for a runner, and they asked me why I wanted it, I said, Because David Rubenson is the best producer and engineer in the Bay Area, Narada Michael Walden works here, and I

want to work for the best.' He got the gig, and soon thereafter he got his first runner assignment from Huey Lewis. "It was about noon, and I was running down the hall," Rosen recalls with a smile, "He said, 'Hey kid, go get me a bot-tle of Scotch.' I thought, 'What? This isn't in the handbook. They didn't teach me this in recording school. I'm supposed to get a windscreen or

"He said, 'I can't sing at noon, get me some Scotch.' And off he went Those experiences and the Automatt's infamous "Friday night soirées," where everyone who was working at the studio the previous week would get together for a party, only furthered Rosen's love for the studio lifestyle. He watched Walden most of all. "He just made this amazrecalls. "He'd set up flowers and set the lighting. It made it feel like you were going into the studio to do

something magical. He also watched producers who came through the Automatt, like Walden and Keith Olsen, work great performances out of their artists. T've found, for me, that it works best when I push a band and they push me back and I push them again. The performances seem to go up. I don't always assume that the artist is right. In fact. I think a lot of times they are their own worst

enemies.

During the tracking sessions for Aretha Franklin's hit "Freeway Of Love," the Automatt abruptly closed down, and Rosen was out of a job. He soon wound up at the legendary Fantasy Studios in Berkeley, Calif. where he worked with such Northern California rockers as Journey, Eddie Money, Night Ranger, Eddie & the Tide, and Greg Kihn. Then, after assisting on an album by Testament, he jumped headlong into heavy metal and produced albums for acts like Vicious Rumors, Mordred, Reverend, Forbidden, and Death Angel.

"It wasn't very conscious; it just kept me busy for two or three years," he says. "The funny thing is that it was kind of a challenge, making metal sound good. For a while, that was pretty cool, but then there were so many people involved and all of the polities in it. I was working with a band and they were talking about blacks and gays, and I finally said to them. 'You're not down with (Continued on next page) NEW PRODUCTS & SERVICES

AT THE 102ND Audio Engineering Society Convention in Munich, Alesis Corp. unveiled the latest version of its enormously popular Adat system-the 20-bit Adat Type II. Alesis is implementing the new technology in its Meridian unit, concurrently with Studer's plans to introduce its own Adat Type II-compatible V Eight unit. The Meridian, which will be priced at less than \$7,000 when it begins shipping late this summer, is aimed primarily at the project and home studio markets, while Studer's V Eight-which is expected to bear a price tag 10%-15% higher than the Meridian's-is tailored to professional music, post, and broadcast facilities, according to executives at the two companies. Equipped with jog/shuttle wheels, built-in time code capabilities, 20-bit audio, tape-transport capacities significantly faster than the Adat-XT's, sutomatic head-cleaning, and backward compatibility with the Adat and Adat-XT formats, Type II constitutes a quantum leap forward for the modular digital recording system, according to Adat executives

HIGH-END CONSOLE SPECIALIST Solid State Logic (SSL) debuted its newest recording/mixing/post-production system, the Altimix. It offers a full range of hard-disc recording/editing features, digital mixing, and picture editing for post-production and broadcast. The system complements SSL's Axiom and Aysis sys-SOUNOTRACS unveiled the DPC-11, a digital mixer that the company will posi-

tion as its flagship, top-of-the-line desk. The unit features 64 or 96 moving faders; a touch-sensitive LCD display for each 16-channel block; four-hand, fully parametric equalization on every channel; dynamics processing, including compression, ducking, and noise gating; 16 auxiliary sends; and surround-sound panning The DPC-11 is aimed at the post-production, broadcast, and recording markets.



rock artist John Waite has completed his debut album for Mercury Records at Sear Sound in New York. Shown, from left, are Waite, engineer Tony Phillips, Sear Sound assistant Tom Schick, and studio owner Walter Sear. Featured on the set are guitarists Shane Fontayne and Jeff Golub, keyboardist Donny Vassoy and drummer Tony Reard

MCENTIRE'S STARSTRUCK FACILITY SHINES IN NASHVILLE

touch of a button; part of the design intent was to provide all the studios with as much natural light as possible. A sculpted equestrian tableau, part of the building's front garden, is centered in front of one such high-tech window:

in front of one such high-tech window.

Both studios share a central machine
room, equipped with two each of Sony
3348 digital multitracks, Studer A827
analog multitracks, Studer A820 twotrack decks, Sony 9000 magnetolopticall recorders and Otari DTR-90 time.

code DATs. They also share the SSL DiskTrack hard-disc recording system and a custom-designed and wired tieline system that allows linkage of all studios, isolation spaces, and control rooms to each other for audio, video, and MIDI signals.

As impressive as it is, Starstruck Studios is subject to the vicissitudes that affect all studios in this economic era. De La Garza recently modified Starstruck's rate plan from a card rate of \$2,500 per day to n tiered pricing formula that drops the daily rate successively as more block time is booked, at one-, two-, three-, and four-week intervals. De La Garza would not cite current rates, but says the \$2,500 rate remains in effect for very short-term

bookings.

De La Garza also represents
Starstruck's presence on several of the
new professional associations thave
sprouted in Nashville's studio commanity, he is VP foreording for the Society of Professional Audio Recording
Services (SPAHS), which started its
chapter there earlier this year, and
foreign the professional foreign of the
festional Recording Studios (NAPES),
which celebrated its one-year anniversery in March.

On why Nashville studios, so long notorious for being unorganizable, suddenly now host three professional affiliations-SPARS, NAPRS, and the long-standing Audio Engineering Soci--De La Garza says it's a reflection of how the city is changing. "NAPRS is all the local studios and gives us sets of standards that increase our compatibility amongst ourselves and with the rest of the studio world," he explains. "SPARS is Nashville reaching out further, nationally and internationally, and involves not just the studios but the post houses, the chamber of commerce, the film commission, and banks. It's the same things that we're trying to do with a studio of this caliber-attract a new kind of clientele to Nashville, yet still remain the base of local music of all types."

MICHAEL ROSEN BRINGS LOVE OF THE STUDIO

blacks or gays. My last name is Rosen. I know I'm on that list somewhere.' Somehow it worked out that I slipped out of it. I don't know how."

He landed on his feet once again because of some friends who knew the Berkekey pank trio Ranceld. They were looking for someone to help out with a demo tape, and Rosen's name was mentioned. "We did 17 songs in two days, and we just hit is off," he says. "There wasn't anything special that. I did! was just showing them how to do things. They said, 'You're amazing. Come with us."

While he's busy working on Rancid's next album—not long after completing projects for ska/punk band Less Than Jake and punk acts AFI and Union—Rosen is being careful not to sequester himself in the punk playground. "I'm trying to not become the new punk kid," he says." Ilke a lot of different kidnes of masie. I like Ted 302 and 500 thats," two unsigned San Francisco

bands he's recently worked with at

TML Studios in Hayward, Calif.
"They're really syrupy and poppy,
but there are great songs in there. I,
don't want to do what I did with metal,
where I did every metal band. I don't
want to get stuck on that same river.
As long as there are some good players and cool stuff, I'll do it. But I kind
of want to keep making sure this time
it's not all just punk rock."

it's not all just punk rock."
Whether it was his early days
learning in the Walden R&B world,
his days in the metal domain, or his
current work in the punk and pop
markets. Rosen has defined his role

as a producer.
"My gig is to help artists sharpen
their vision in the right way as much

as is necessary for what they are trying to do—to help them get to the next level and take it as high as it's going to go for them. I still consider myself John Q. Public, and I always try to step back and listen to a song. If it still makes me cry, still makes me move, then that's the only yardstick

little differently.
"The punk rock is completely different, and with the metal guys a lot
of it was just athieticism. A lot of
those bands fell off the map because
they didn't know about the tune. They
had a drummer that could play the
crazy double bass, but it didn't stick
in your mind!

Rosen concludes, "It always comes back to the song. It always has, and it always will. That's the one thing throughout all of these musical gen-

PRODUCTION CREDITS

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CAN'T NOBDDY HOLD ME DOWN Puff Daddy (Feat, Mase) / Carlos Broady, Nashtem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy:Arista)	Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	Scott Hendricks (Capitol Nashville)	ONE HEADLIGHT The Wallflowers/ T-Bone Burnett (Interscope)	FALLING IN LOVE IIS HARD ON THE KNEES) Aerosmith/ Kevin Shirley (Columbia
RECDRDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	DADDY'S HDUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	SOUNDSHOP (Nashville, TN) Mike Bradley	SUNSET SOUND (Los Angeles, CA) Toby Wright	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley/ Elliot Scheiner
RECORDING CONSOLE(S)	SSL G Series	SSL G Series	Trident Vector 432	API/Demedio Custom	Neve 8068 VRSP 72 with Flying Fader
RECORDER(S)	JV 1080	JV 1080	Sony 3348	Studer A800	Studer AB00/AB27
MASTER TAPE	Ampex 499	Ampex 499	Sony Digital	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven	DADDY'S HOUSE (New York, NY) Lane Craven	MASTERFONICS (Nashville, TN) Pete Greene	RECORD ONE (Los Angeles, CA) Tem Lord-Aige	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	SSL 9080J	SSL B000G+ with Ultimation	Neve VRP72
RECORDER(S)	JV 1080	JV 1080	HDCD PCM 9000	Studer A800	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	HIT FACTORY Carlton Batts	HIT FACTORY Carlton Batts	MASTERFONICS Glenn Meadows	PRECISION MASTERS Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	EMI-LTD	UNI	Sony

© 1997, Sillboard/BPI Communications, Hot 100, R&S & Country appear in this feeture each time; Meinstreem Rock, Modern Rock, Rep. Adult Contemporary, Clob Play, and Dence Sales rotate weekly.

Songwriters & Publishers

Famous' Success Story Goes On

Paramount Publishing Unit A Hit In Many Genres

BY IRV LICHTMAN

NEW YORK-The association that started in January with Bush is going to generate lots of platinum-selling-lev-el revenue for Famous Music, but the music publishing wing of Paramount Pictures managed quite well before the

deal was made Irwin Robinson, chairman/CEO of Famous, says that the company's 1996



earnings before taxes, depreciation, and amortization were almost 30% better than 1995, when the publisher also achieved record results. In fact. 1994 was a banner year, too, Famous, part of Viacom, does not break out spe-

cific dollar results.

A few years ago, it looked as if Famous' days as a member of the Viacom family were numbered, partly due to the parent's need to pay down debt incurred from its purchase of Blockbuster. Famous is said to have a selling price approaching \$300 million.

However, a decision was made to keep the publisher. Now, Robinson, who is based in New York, can claim that "Viacom and Paramount are being very supportive of [us]. They are giv ing us the money to invest. Besides putting money behind publishing deals, Famous plans to install a new copyright and royalty system this year

We told a convincing financial story of what the company could be like if management supported us. We're seeing some of those projections come true

The international markets for Famous, now being administered by BMG Music Publishing, are also undergoing a growth pattern, according to Robinson. "We hope to staff our London office again starting in 1998, as well as form other Famous Music companies on the continent next year. These companies will operate under our BMG deal, which is working out very well for both companies.

Famous' success story is a musical-ly broad tale, says by Ira Jaffe, West Coast-based president of the company. "The company's scope of music covers virtually all formats, and I'm happy to encing a great deal of success." Robinson adds, "Our plans for 1997 are ambitious, but we are holding to

our philosophy of very selective signings across all genres of music. For the second quarter of 1997. Famous will be the publisher for a number of new acts. They include Polara (Interscope), Radish (Mercury), Rule 62 (Maverick), Edna Swap (Island), Ambersunshower (Gee Street, distributed by BMG), and Bobgoblin (MCA). Later in the year, the company will be asso

studio albums from Boyz II Men, Bjork, and the Cunninghams, a new group on Revolution Records. But there is nothing going quite like Trauma/Interscope group Bush. Its latest album, "Razorblade Suitcase, has worldwide sales of 3 million units. The set is also the source of two hit sin-

gles, "Swallowed" and "Greedy Fly." Famous' publishing stake involves other active pop acts, such as Paula Cole, Crystal Waters, Placebo, and Puff Johnson, plus tracks on albums by Snoop Doggy Dogg and Famous act Priest In Nashville, the company-where

new management has been augmented with the Froehlig/Palmer joint venture-is charting its songs via rendi-

tions by LeAnn Rimes, Mindy McCready, George Strait, Vince Gill, Tracy Lawrence, and Tanya Tucker, ing others. Other Famous songs will be heard on upcoming singles from Suzy Bogguss and Jo Dee Messina. Famous also has a toehold in the Latin markets with a top 10 single, "Vol-

erás," by Ricky Martin. Famous, of course, wouldn't be Famous without its relationship to parent Paramount, which formed the company in the late '20s. Its recent soundpany in the late 208, 108 recent sound-track successes include "Clueless," "The First Wives Club," "Mission: Impossible," and the gold-certified "Braveheart." Composer Marvin Ham-

lisch, a Famous writer, is co-author of the Oscar-nominated "I Finally Found Someone," along with Barbra Streisand, Robert John "Mutt" Lange, and Bryan Adams. That tune is from the Streisand movie "The Mirror Has Two Faces," the soundtrack to which was certified platinum. This year, Famous will be repre-

sented via music from such movies as Breakdown," with Kurt Russell; "Kiss The Girls," with Morgan Freeman; The Saint," with Val Kilmer; "In And Out," with Kevin Kline and Tom Selleck; "The Flood," with Morgan Freeman and Christian Slater; and "Face Off," with John Travolta.

NO.1 SONG CREDITS

HOT RAB SINGLES
T NOBODY HOLD ME DOWN - Seen "Putly" Combs, S. Jordan, Cerbs, C. Prestopino, M. Wilder, E. Scholmen - Superhit PMI, Justic Committee, July Statistical Physiological Physiological Physiological Physiologica

HOT RAP SINGLES
TT NOBODY HOLD ME DOWN - Sean "Puth" Combs. 3 Jordan, Carlos Broady, Ins. C. Prestopino, M. Wilder, S. Robinson - Sugarishiliti, Justin Combs. ASCAP, July Say, ASCAP, NASHMACK, ASCAP, M. Beha/ASCAP, Buchur

Peermusic Gets Sidelake Stake: Tuneful Celebration Of Burton Lane

by Irv Lichtman

SIDELAKE TIES FOR PEER-MUSIC: The peermusic affiliate in Sweden has acquired a 50% stake in Sidelake Publishing, which has a major interest in hot Virgin act Consoul, whose debut album, "One

For You," was released March 24. Another important Sidelake artist is Lutricia McNeal, whose recordings are released by Warner in Sweden and Arcade in most other territories. Her album "My Side Of Town," which has generated three hit singles in Sweden, is set for release throughout Europe this spring.

Another upcoming release from Side lake's stable is Melodie MC's return

album on Virgin, which fea-**Words & Music** tures Jocelyn

Brown. Peermusic acquires interest in both back catalog and

future works. The peermusic/

tion started with a 1993 administration deal between the two companies.

SONGS OF PRAISE: After the justifiable words of praise for songwriter Burton Lane following his death in January, it was time to sing joyous volumes about his contribu tions to popular song. Lane, a former board member of ASCAP was memorialized by the performance-right group in a presentation dubbed "ASCAP Celebrates The Life And Works Of Burton Lane," held March 21 at the Booth Theatre in New York. In fact, songwriters, too, delivered Lane songs, including Cy Coleman, Charles Strouse, Craig Carnelia, and Alan Bergman, who is half of the lyric-writing team of Alan and Marilyn Bergman. Alan, in fact, sang a song, "I Can Hardly Wait,"

that the Bergmans wrote with Lane. Marilyn Bergman, president/ chairman of ASCAP, presided over the afternoon's program. Those who make a living singing songs by the likes of Lane were also on hand. including Tony Bennett, Judy Collins, Michael Feinstein, Debbie Gravitte, Joe Sullivan Loesser, and Dorothy Loudon. The trio accom panying them was headed by pianist ssical director Mike Renzi.

Lone was a first-class melodist of course but it was also apparent from

the ASCAP program that he wrote middle sections that made his songs soar to even greater heights. Those sections always belong to the song, yet are almost songs in themselves. How Are Things In Glocca Morra?, "Too Late Now." and "On A Clear Day (You Can See Forever)" are good

The program had its appropriate words to say about Lane, but the generous presentation of his songs made the words that much more poignant

SUNHAWK 'DIGITAL' SIGNING: Sunhawk Corp., which describes

itself as a "digital music publisher" and software manu-

facturer that develops and markets Internet and CD-ROM products. has formed a

publishing partnership with Brazilian composer Dimitri Cervo. His scores will be available at Sunhawk's World Wide Web site at http://www.sunhawk.com, using the Seattle-based company's Solero technology. Its CD-ROMs include a release featuring the complete works of Scott Joplin and one with Handel's "Messiah."

PLEASURE READING: Besides publishing song sheets and folios. Hal Leonard Corp. also publishes books about music and musicians. As president Keith Mardak puts it, "When not playing, musicians love to read about their craft, and our books bave caught on "The latest such reference is "The Legends Of Rock Guitar" by Pete Brown and H.P. Newquist, a 264-page encyclopedia with 35 chapters that examines 300 major guitar figures in every style of music. List price is \$29.95

RINT ON PRINT: The following are the best-selling folios from Music les Corp.; 1. Tori Amos, "Boys For Pele." 2. "Bob Dylan's Greatest Hits

Complete."
3. Tom Waits, "Besutiful Maladies." Stone Temple Pilots, "Tiny Music
 Songs From The Vatican Gift
 Shop" (guitar tab).
 "Paul Simon Complete."

Martin Page Sees Fruitful Alliance In Sony/ATV Deal

BY TERRI HORAK

NEW YORK-As he heads into the next phase of his songwriting career, Martin Page says that he has found a rare and special



with Sony/ATV Tree Publishing. "I get a sense that they understand what I'm going for, and so they'll nut me in place with the right people," Page says.

Though he's currently writing his second solo album for Mercury Rec-



Worldwide Linkage. The music publishing division of Kedar Entertainment. whose label unit Kedar Entertainment, via Universal Records, has a big hit with Erykah Badu'a debut album "Baduizm," has formed a worldwide joint venture with BMG Music Publishing. Another Kedar artist is Chico DeBarge, who, along with Badu, is signed to the company's publishing firm. Shown, from left, are Fred Davis, Kedar's attorney; Aleta Carter, Kedar's director of publishing; Koje Bentil, Kedar's GM; Kedar Messenburg, president of Kedar; Derrick Thompson, creative director, urban music, for BMG Songs; Danny Strick, president of BMG Songs; and Clyde Lieberman, VP of East Coast services at BMG Sonos.

ords. Page welcomes the opportunities for collaborations and film work that the deal with Sony/ATV Tree provides.

"I'm very lucky that I've been writing for many years and have had success, so they're not just like, 'Oh, write the next thing on the block'; it's more like, 'Let's give you something that [fits] your style.' Over the years, Page has had a vari-

ety of deals with a number of music publishers, including Zomba, Famous, and, most recently, Virgin/EMI, and most of that material will revert back to him eventually. "I feel like a football veteran that has played with every team," he says. Page has his own publishing compa

ny Martin Page Music, and the Sony ATV Tree agreement is an administrative one. It includes much of his catalog, with the notable exceptions of "These Dreams" and "We Built This City," which are published by Zomba In addition to those songs, which were No. I on the Hot 100 for Heart and Starship, respectively, other successful tunes written or co-written by Page include "King Of Wishful Think-

ing" (Go West), "Fallen Angel" (Rob-

bie Robertson), and "Dance With Life

(The Brilliant Light)" (Bryan Ferry) from the "Phenomenon" soundtrack. But for all his success with songs ecorded by other artists, Page is probably best known these days for his record-breaking debut single, "In The House Of Stone And Light," which was House Of Stone And Light," which was lodged on Billboard's Hot Adult (Continued on page 70)

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International

CD Plant Growth Tops IFPI's Agenda

Labels Alarmed By Rise In Production Capacity

■ BY GEOFF BURPEE and JEFF CLARK-MEADS

HONG KONG-The international record industry will begin to tackle a new and potentially huge piracy threat when its leaders meet

leter this month At the top of the agen-da for the biannual board meeting of the Interna-

tional Federation of the Phonographie Industry (IFPI), to be held April 14-16 in Rome, is excessive growth in new CD plants, says 1FP1 director general Nic Gar-

Garnett says, "It is well established in our experience that overcapacity in CD production provides scope for that excess capacity to be misused. Such oversupply in the market is always a

cause for concern." The problem has become manifest in Southeast Asia, where the 1FP1 says

Belgian Warehouse Shut By Holland's Free Record Shop

AARTSELAAR, Belgium-Dutchbased retail chain Free Record Shop is closing its Belgian warehouse here at a cost of 26 jobs as it centralizes distribution activities at its main facility in Capelle aan de Lissel, Holland.

The company says that the Aartselear warehouse is too small and old-fashioned to meet expansion needs and that an investment of \$333,000 in new equipment to modernize it cannot be justified commercially.

Hans Van Hattem, managing director of Free Record Shop Belgium, says, "This year, we plan to refurbish all of our stores in Belgium. The Aartselaar warehouse has become too small to cope with our expansion plans and expected growth in Belgium and Luxembourg. As we have sufficient capac-ity in Holland, this was the most logical solution.

The Capelle aan de Lissel facility has a packaging and distribution stem supplying all of Free's 125 Dutch outlets. Van Hattem says transferring the company's Belgian activities there will result in a 20%

drop in handling costs. Free Record Shop employs 150 people in Belgium and operates a 26-store chain there with annual revenue of approximately \$30 mil-lion and a market share of around MARC MARS

that it has identified a "substantial increase" in pirate plants. Garnett says, "When you look at the growth in CD-manufacturing capacity, you see a disturbing gap emerging

between total manufacturing capacity and the legitimate demand in any given area-even allowing for a certain margin caused by seasonal fluctu-

"That gap is growing all the time," he adds. "I believe the equipment manufacturers have targeted places like China and Southeast Asia and that there is no reason why they should not now target other places like Eastern Europe and Latin America." Garnett states that IFPI is trying to oppose the trend by being "much more

The organization's Materials Sup-

pliers Agreement—whereby member labels would take into consideration whether a polymer company had been found to be supplying pirate operations when deciding whether to trade with it-is awaiting approval by European Union and U.S. trade authorities "There's little point in pursuing

retailers across the world when you can be much more effective for much less cost by targeting manufacturers," Garnett argues. In Southeast Asia, IFPI regional

director J.C. Giouw states, "In Hong Kong last time we counted we knew

aggressive against the manufacturofficially there were six CD plantsnow we find there are 11 That's an increase of five CD plants in just a mat-

ter of a few months Clare is count in his holiaf that not only will excess capacity be wrongly used, but that much of that manufacturing power is being created specifically to benefit the pirates.

We have discovered that there is a substantial increase in pirate CD plants in Asia," Giouw notes. He attributes this to China strengthening border controls against the smuggling of equipment into the country, thereby obliging pirates to look for lines of less

> The result is that Hong Kong has (Continued on page 50)

Independent Radio On The Rise In Ghana charged. The stations are levied an

ACCRA, Ghana—After a long struggle, independent commercial radio is now a growing and well-loved almost-2-year-old reality in Ghana. For successive governments since

the early '70s, independent radio posed a subversive threat. Many administrations came to power through coups d'état; a key factor in one successful coup was the capture of the headquarters in Accra (population 1.3 million) of the sole national TV and radio broadcaster, Ghana Broadcasting Corp. (GBC).

The constitution upon which President Jerry Rawlings' democratically elected government came to power in 1992 allowed freedom of the pressleading to a proliferation of independent and mostly anti-government newspapers. However, the granting of radio licenses was continually

In desperation, a station calling itself Radio Eye exercised its claimed constitutional right to operate without the need for a license in a now-legendary series of pirate broadcasts in December 1994. The government's Frequency Registration and Control Board (FRCB) pushed for criminal prosecution of Eye's owners. Howevor the station's unilatoral move produced the desired effect, and the FRCB awarded the first FM license in early 1995 to a small college radio station at Legon University near

In addition to state-owned GBC's national and local broadcasts, the FM radio-scape in Accra now has five 24hour independent stations: Joy, Vibe, Groove, Sunrise, and Gold. A sixth outlet_Atlantis_has been swarded a license but is not yet fully operational. Independent radio licenses are awarded for seven years, and an initial payment of approximately \$5,500 is

annual broadcast for for their use of music based on their sive and income which is then distributed by the Cory. right Society of

Ghana to copyright owners 91.9 fm according to submitted playlist logs.



With at least one indepen dent rumored

to be looking for a partner to help it carry on, Vibe managing director Mike Cooke believes that the number of commercial radio stations in the capital is now "about hitting the bor-The stations claim that their pro-

gramming covers music entertainment, information, and education. However, they all seem to provide an almost-identical diet of mostly musicdriven programs, with some talk and magazine-style shows usually breaking in at breakfast and midafternoon. Local music is not perceived as being a major presence, although Joy and Vibe claim to play 40% local product. Foreign programming is made up ingly of R&B and pop hits from the U.S. and Europe.

Joy 99.7FM, which went on-air April 1, 1995, calls itself Super Hits

"We play most of the hits that have been hits in Europe and America, savs the station's controller of programs Tommy Forson As for local



repertoire, he adds, "we make them hits by playing them on the station. And we also know what's popular by

we get from the clubs and from audience participation in phone-in programs, as well as requests via telephone, fax, and

Joy's entertainment input includes information gleaned from news ser-vices (CBS Entertainment News and BBC Sport, which has a regular slot) and Billboard. The station, which broadcasts on a three-watt transmitter, uses several BBC World Service programs as daily shows, including "Newsday," "Network Africa," "Focus On Africa," and "Letter From America." It also broadcasts the U.K.'s inde pendent radio chart show.

Joy's history, mission statement. program schedules, and downloadable RealAudio broadcasts can be found at

its World Wide Web site (http://www. joy997fm.com.gh). Vibe 91.9FM, which claims to be (Continued on next page)

OzEmail Target Of Court Action **Over C'rights**

BY CHRISTIE ELIEZER SYDNEY-Australia's 28-year-old Convright Act is being tested in

terms of how it applies to the digital arm. A care has been initiated by the Australian Performing Rights Assn. (APRA) against the country's largest Internet company, OzEmail. The federal court action alleges that copyright infringement by OzEmail takes place when music files are transferred to subscribers.

letter to the country's 280 Internet service providers (ISPs) suggesting an annual payment from each 1SP of one Australian dollar (about 80 U.S. cents) per subscriber. Annually, this would reap an extra \$550,000 Australian (\$435,000) for APRA's 20,000 Australian and New Zealand members, as well as for international performers through agreements with overseas performing right groups.

Last June, APRA circulated a

This claim is being opposed by the Internet Industry Assn. of Aus-tralia (11AA), which has set up a fund to defend the case. The HAA claims that APRA's stance disregards "where true responsibilities ie" on the Internet.

OzEmail spokesman Michael Ward describes the suit as "just like taxing the ether. The ISP is simply the conduit by which users share their information with other users. We're the easy target."

Despite moves since 1993 by the Australian government, the Copyright Act has not been undated since 1969. But Brett Cottle, APRA CEO, argues that the current law is specific enough. Section 26(1) of the act provides protection "over wires, or over other paths provided by a material substance." Section 26 (2a) states that "the person operating the service shall be deemed to be the person causing the work or other subject-matter to be so transmitted.

The ISPs are liable, says Cottle, "because they are retailers for a service for which they obtain a fee, and they have to take responsibili-(Continued on page 50)

British Trade Union BECTU Protests Decca Layoffs

LONDON-A trade union is protesting to Decca over a loss of jobs at the

label's London headquarters. Entertainment industry union BECTU says 29 posts were cut March 8 and notes that staffers have not received the notice to which they are entitled under employment law Decca president Roger Lewis counters that only 16 people have been laid off, with others being relocated within parent company PolyGram or taking early retirement. Lewis states that the

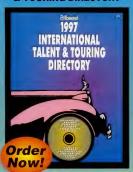
16 layoffs will be implemented between now and the end of the year. The BECTU official responsible for the Decca staff, Sue Harris, says that the union is eager to reach a settle-

ment with the company but notes that staffers say they are prepared to begin formal action if necessary to obtain the considerations they say they are due. Lowis states that Decca is imple menting the job losses with sensitivity and has more than met its responsibil ities under the law

JEFF CLARK-MEADS

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International

'Music Talks' Center On European Acts

Toshiba-EMI Confab Reflects Busy Foreign Release Schedule BY STEVE McCLURE the second album by British techno

TOKYO-European repertoire was the focus of Toshiba-EMI's "Music Talks" new-release preview event, held March 17 in Tokyo. Key releases high-

lighted during the presentation, which was attended by label staffers as well as dealers from

stry, included "Blur. Supergrass' "In It For The Money Radiohead's "Pablo Honey," "Mansun, and "Naimee Coleman

Toshiba-EMI started holding such pep-talk style seminars in fall 1995 under the title "Now, The Music Conference." The March 17 confab was the first time the event has been held in spring, reflecting the label's crowded foreign-repertoire release schedule over the next few months.

In 1996, Japan's No. 2 label scored several major foreign successes, most



notably with Danish pop duo Me & My, which last year was Japan's top-selling international act with sales of 1.29 million albums and 64 663 singles Toshiba-EMI hones to capitalize on the duo's success

this year with Tiggy, a female Danish singer in the Me & My vein. Another Scandinavian set for which

Toshiba-EMI has high hopes is Sweden's Merrymakers, which has been getting lots of radio play here in advance of the April 28 release of its album "No Sleep Till Famous." Also highlighted at the event was

the "Dancemsnia" series, which consists of material licensed from Germany's Intercord label. The four "Dancemania" albums released here so far have sold a total of L3 million unit A priority release for Toshiba-EMI's Virgin label is "Dig Your Own Hole." "Starting Over" will be used as the

unit the Chemical Brothers. Special attention was given to upcoming releases by Mute Records acts Depeche Mode, Erasure, and Nick Cave. Toshiba-EMI took over from

Pony Canyon as Mute's Japanese licensee in February. The label also announced a historic

tie-up deal in which John Lennon's

theme song for TV drama series 'Ichiban Taisetsu Na Hito" ("The Most Important Person"), which debuts April 18. It is believed to be the first time that a Lennon solo work has been used in this way. The deal was negotiated through music publisher Fujipacific Music. Toshiba-EMI will release "Starting Over" as a CD single May 8.

Poland's Sweet Noise Aims To Rock Out With 'Ghetto'

■ BY BEATA PRZEDPEI SKA WARSAW-For perhaps the first time,

a Polish rock band bas the chance to make it into the international winners

"Ghetto," the second PolyGram Poland album by hard-rocking five-piece Sweet Noise, was released March 8 in Europe in an English-language version. That same day, MTV Europe and MCM in France began airing the videoclip for the title song. PolyGram's affiliate companies in the Netherlands, Sweden, Greece, Portugal, the Irish Republic, Hungary, the Czech Republic, and Slovakin are all releasing the album.

Sweet Noise whose music lies some. where between throub metal, hard rock. blues, and alternative, was formed in 1990 in its home city. Poznań. But. it was not until five years later that the hand had its first album for PolyGram Poland, "Respect," It turned out to be a warmly welcomed debut, with estimated sales of 15,000 copies to date, and popular Polish music magazines were generous in their praise. Rock monthly Brum called Sweet Noise "a tremer dous band with great technical skills," while the country's leading rock peri-odical, Tylko Rock, said, "This record knocks you down with its powerful, hard, and crushing sound.

The band's signing to PolyGram followed a momentous year in 1994, when it won a welter of prestigious local swards, among them first prize in the Rock Gronus Festival in Wegorzewo. fourth prize in Warsaw's alternative festival Mokotowska Jesien Muzyczna. and the Artistic Council and Journal ists' awards in the Rock Music Festival in Jarocin. The video for "Silence," a song from the "Respect" album, was nominated at the 1995 Polish Music Video Awards, and the track was featured on MTV Europe's "Headbangers

Songs from "Respect" and "Ghetto, the latter of which was released in Poland last May, are played by many Polish stations, and not only rock-oriented ones. Public and private outlets supporting the hand include Radio Mercury, Radio Afera, and Radio Eska, all in Poznań: Radio Manhattan in Lódź. and Radio Krakow and Radio Bis in Warsaw. Airplay favorites from the cur rent album are "Bruk" (Stone) and 'Wyzei" (Higher). Other artists contributing to "Ghet

to" include Anja Orthodox, from the rock band Closterkeller, on Sweet Noise's version of Sisters Of Mercy's "The Vision Thing"; young vocalist Natalia Kukulska on "9/1"; and Poland's (Continued on page 50)

INDEPENDENT RADIO ON THE RISE IN GHANA (Continued from preceding page)

"the soul of the capital," began pump ing its popular sounds from a I-watt rig in April of last year. Cooke says that Vibe is a music-orientated outlet that also covers education, information, and entertainment, "We'd also like to be seen as [the station] giving news and information on the local music industry," Cooke says. While much of Vibe's output is akin

to the U.S. top 40/rhythm-crossover format, it does have its own peculiarities. Though English is the prevalent language, highlife music presenters speak local languages. There are also programs in which French, Spanish, and Indian are used.

"Ghanaian people like Spanish music, like the Gipsy Kings," says Cooke, "We get the feedback from the clubs, and Spanish music and high-life are quite similar.

Nevertheless, there are those who feel the mostly Anglo-Americanmusic-driven programming across the independent radio airwaves is onedimensional and missing an opportunity to enlighten its eager new listen-

"When I released my 'Ghana Jama' album, I got some good radio play on the GBC FM stations," says Ameyaw, a popular Ghanaian singer/songwriter who blends spirited high-life with traditional Ga musical styles. "But since the independent stations came on-air, I haven't had much airplay from them, event on enecial occasions like on Independence Day or Homowo [the annual Ga traditional festivities celebrated in Accral."

One explanation for this reliance on international repertoire is technical: Most local productions are issued on cassette, as CD and vinvl have a negligible share of recorded music at retail. However, according to Joy's director of engineering, I.A.K. Quartey, CD is increasingly the format used on his station.

Fritz Baffour, a producer of com-mercials and TV programs and a former GBC radio presenter, says that there should be some guidelines for programming content. "Because the constitution promotes unhindered free speech and free press, the governme cannot dictate broadcasters' programming policy," he says. "Hence, they overwhelmingly have chosen to concentrate on popular music as the way of gaining listenership.

"Real programming, like promoting the culture and music of Ghana, isn't happening-it certainly hasn't been put on prime time," continues Baffour, "Nor are the indigenous languages very frequently used. Third world countries can't afford the luxury of total entertainment radio, even when many people face lives of total drudgery. We need to be using radio to know where we're heading.

The next round of licenses may be awarded to specific interest groups. There is, for example, a proposal for a station geared toward the growing Malian population in Acera.

Meanwhile, the local radio industry

has its eyes on an upcoming commu nications bill that may change the framework within which independent radio operates. It is thought in some quarters that the proposed legislation ould include provisions on program ming policy.

Portuguese Star Pedro Abrunhosa Seeks International Success

This story was prepared by Thessa Mooji in Cannes and Fernando Tenente in Oporto, Portugal.

Pedro Abrunhosa took his native Portugal by surprise two years ago when his debut album, "Viagens," became the fastest-selling album in the country's history. Now PolyGram has made the artist and his band Bandemónio an

international priority. The mellow grooves of Abrunhosa's jazz/dance sound made him an overnight. star, with "Viagens" being certified triple-platinum (platinum is 40 000 ecolos for national artists) within weeks of release. Sales are now close to 200,000. Abrunhosa's follow-up, "Tempo," on Polydor Portugal, reached quadrupleplatinum status in only seven weeks. and PolyGram is building up to an international launch. A performance in January at MIDEM in Cannes was one of the first steps in the European mar-

keting campaign, and Abrunhosa and his hand have rerecorded some album tracks in English for the set's international release this month

Although Abrunhosa, 34, has a background in jazz, his two albums are only marginally influenced by the poppier side of the genre. "Jazz was a great school for me," he says, "but there was a rhythm and blues beast breathing

inside of me. Consequently, "Tempo" offers a wide variety of raucous, old-style R&B, more subdued ballads, and even a traditional Portuguese fado. If the saxophones sound familiar, it's because Abrunhosa added &'s horn section to Randemónio Paisley Park's chief engineer, Tom-Tucker, handled engineering and mix-

ing in Minneapolis. 'I'm a Prince fan," confesses Abrunhosa. "I really appreciate his brilliance; he's a contemporary Mozart. You get that true funky sound in Paisley Park.

there's s big world out there, so we need to only break one or two of our

local artists outside our home markets.

and it's going to change our business

so I was amazed when Tom Tucker called me to say he would produce Tempo' on the strength of my debut

Although "Viagens" was labeled a hip-hop album. Abrunhosa soon progressed to a more hybrid style of his own, which falls somewhere between the sound of his two heroes, James Brown and Lou Reed. His intensity is even clearer on the upcoming Englishlanguage version of the ballad "Se Eu Fosse Um Dia O'Teu Olhar" (retitled "If Only One Day"), which has enjoyed

major radio support in Portugal and was written by Abrunhosa for the soundtrack of the Portuguese box office hit "Adso E Eva" (Adam And Eve) "At first. I was afraid of losing the emotional side in the translation, but I'm very happy with the result." says Abrunhosa. "The original in Portuguese has become sort of a national anthem

Everybody on the streets was humming Abruphosa is indeed working on his equivalent of a national anthem: the

opening song of the upcoming World Exhibition, a project on which the former composition student is toiling slowly and meticulously. "I'm trying to get across the fact that I'm Portuguese. No [Portuguese] musician has received huge international acclaim before. You have to speak other languages, though.

Abrunhosa's live commitments abroad include dates in Paris, Brussels. Amsterdam, Germany (10 venues). Brazil (six venues) South Africa and the U.S. At home, his 40-date itinerary will be snorsored by Volkswagen, renresented in Portugal by the SIVA Group. As a measure of his popularity, VW's new model Polo was renamed "Polo Band." showing three Banmónio logos,

Says José Carlos Monteiro, owner of Peggy, a record store at Shopping Center Brazilia in the Boavista quarter of Porto, "Tempo' is a good seller, No. 2 in our list, but it could be much better if it was protected against the price jungle in our market. Hypermarkets sell it for 2,490 escudos [\$14.87], when it costs us 2,500 escudos plus an unfair 17% [valueadded tax]. The current pricing policy of the multinationals in Portugal gives nce to traditional shops like mine.

"But Pedro is a national phenomenon " he adds "he created a new unito. date sound, and the help of ferstwhile James Brown sideman] Maceo Parker was crucial on the first album, 'Viagens.' We sell both albums to everyone from kids to grandmas."

Alvaro Costa, presenter/producer of "Drive-In" and "Radio Hollywood" on state radio station Antena 3 in Oporto. (Continued on page 50)

EMI's Ritto Sees Growth Potential Nordic Cos. 'Can Learn From Each Other'

■ BY CHARLES FERRO

COPENHAGEN-Michael Ritto, who became president/regional managing director for EMI Music Scandinavia and Finland April 1, says that EMI's

the helm of a company that has in many respects defied the market and

produced a great deal of success.

Internationally, it has such record-

breakers as Michael Learns To Rock

and Me & My, while at home in Den-

mark, EMI-Medley-of which Ritto is

managing director-grabbed eight

Grammy Awards last month, including

three for Lars H.U.G.'s "Kiss & Hug

(From A Happy Boy)."
However, Ritto's new regional role

obliges him to look further than the

Danish market, and while Denmark

and Finland showed growth last year, the Norwegian and Swedish markets

dipped.
"Scandinavia is not a single picture.

but I do think there's room to grow, because I think we can do better. We

haven't had a lot of help on our inter-

national repertoire the past couple of

think that the changes that have gone on in the U.K. and U.S. the last couple

of years for EMI will lead to stronger

repertoire for us," Ritto says, noting

that around 30% of the Scandinavian

"The market's so-so, but the com

ny can still grow without the market

growing. It's an easy way to grow-to follow the market-but I think we can

grow faster than the market. At least,

Ritto argues that the greatest poten

tial for growth lies in export markets,

as illustrated by the Danish company, for which around 50% of profits come

from sales abroad. "If you look at that,

market is U.S. repertoire.

that's our ambition," he adds.

ars. We could do better there, and I

Ritto replaces

hance international Rolf Nygren, who has been in the business 31 years (Bill-board, Feh. 15), at

immediately. Later this year, the label will release Scandinavian comnew album by Michael Learns To panies can learn from one another to oost sales and en-

Rock, a huge seller in the Far East. Me & My, one of the largest-selling foreign acts in Japan, will be going into the studio soon to follow up its smash debut. D.A.D. and Trine Rein, who both have solid international penetration, will have albums released in the fall. A newer segment of the Danish cor

pany is Flex Records, a dance label that was founded about 18 months are After extensive market analysis and a lot of hard work, a Flex release hit the top of the charts in February. The track, "Ring A Long" by Tiggy, is scheduled for a rush release in Japan Thursday (27) and to global territories a month later.

Ritto says that EMI's Scandinavian constellation can develop and exchange strategies like the Flex project and find growth areas. "The [Scandinavian] companies have a good working knowledge of each other's repertoire, and ideas can travel fast," he says.

The company will be examining the other markets, especially Finland, where dance music is big, to evaluate similar projects in these areas, Ritto

Winning market share will mean employing new ideas and creativity. "I think there's a lot of potential if you start to market your entalog. You need to evaluate it, work with it, and be creative. It may be a new thing for the people on the catalog side, but I think it's an experience the business will go through. There's also midprice-we have growth in midprice, but the market is still smaller on midprice than it is in other segments, and there's room to grow there." Ritto argues.

"Again, on the creative process, it's always difficult. You never learn it; everything changes. One thing is in fashion, and we say, 'Now we understand that,' and then it changes. That's what makes this business interesting. There's always something new, and it's still the same



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BILLBOARD APRIL 12, 1997

HITS OF THE WORLD



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HITS OF THE WORLD GLOBA MUSIC PUI

THE LATEST MUSIC NEWS FROM AROUND THE PLANE

EDITED BY DAVID SINCLAID

SOUTH AFRICA: Bayete is looking for international recognition with its new album, "Africa Unite" (Mango). For more than a decade, the group has flourished on the domestic scene, but its appearance at a gala performance last year at the Royal Albert Hall in London (Billboard, Aug. 3, 1996) in the presence of Nelson Mandela and Queen Elizabeth—a performance that coaxed both heads of state to their feet-gave the act exposure on the world stage. Bavete's leader, Jabu Khanvile. says, "Ladysmith Black Mambazo are virtually the only internationally recognized South African band, and almost three years after the advent of majority rule, it is about time that changed. We need a new music for the new South Africa, without barriers." Infectious township jive, sublime harmonies, and chiming guitars are Bayete's trademark, and its music is ripe for export; the band, unlike so many others, stayed in South Africa throughout the apartheid era. As for that famous performance before the queen, Khanyile says, "That was very nice. I was told she had never danced at an event like that before."

GREECE: "Faros" (Lighthouse), the new album by composer Nikos Gregoriadis, is scheduled for release by Virgin International April 24 in France, Spain, Italy, Japan, Hong Kong, Thailand, and Brazil. Apart from one song that features the singing of Katerina Kyrmizi, it is an album of instrumental tracks. "My music reflects emotions inspired by the sea," the 38-year-old Gregoriadis says. It is a theme that prompts Virgin Greece marketing manager Costas Zougris to flights of metanhorical fancy. "Many centuries ago, the ancient Greeks traveled the big seas to spread their culture," Zougris says. "In our days, Nikos makes his own sea trip into the international music scene." Such evocative music

has obvious potential as soundtrack material, and director Nanni Moretti has shown great interest in working with Gregoriadis on his pext film. Meanwhile, a track from "Faros" called "The Sea" is to be included on an Italian multi-artist compilation, "Mystic-2," which also features many international acts. COSMAS DEVELEGAS

GHANA: As the first sub-Saharan African country to gain political independence from Britain, Ghana celebrated its 40th anniversary of self-rule March 6. There were earth tremors on that day across the capital city of Acera, but that did not stop the celebrations, which carried on to the weekend. Music played an important role, naturally. Artists who performed included South African diva Miriam Makeba, Joseph Hill of Jamaican reggae group Culture, the Earth, Wind & Fire Horns, plus popular Ghanaian artists Jewel Ackah, George Darko & the African Foundation, Gyadu-Blay Ambolley, Amakye Dede, and master percussionist Okyerema Asante. The next major musical celebration here is the Panafest 97 (Pan-African Historical Theater Festival), which takes place Aug. 29-Sept. 7.

IRELAND: Traditional Irish music embraces many strands and a rich repertoire that varies not only from county to county, but even from one parish to another. "Celtic Sessions," on CMR Records in this country and Nashville-based Honest Entertainment in the U.S., reflects that diversity. It is an album of tunes played by Na Connerys (the Connerys), seven top musicians whose individual identities are not revealed but who hall from the counties Donegal, Dublin, Mayo, and Sligo, among others. The musicians take their name from three county Waterford brothers who were convicted of killing a landlord by an allegedly bribed jury, probably sometime during the 18th cen tury. The public outcry that ensued resulted in the verdict being overturned, although the brothers were eventually exiled to Australia. The idea behind "Celtic Sessions" was to reproduce the spontaneous atmosphere of a jam session, with a choice of music that will appeal to listeners whether or not they have had any previous interest in traditional Irish music. Among the num-bers included are the jigs "Father O'Flynn" and "Irish Washerwoman," the reels "Reevy's" and "The Bucks Of Oranmore." and the slow air "Na Connervs. KEN STEWART

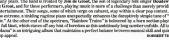
U.K.: The rapid breakbeats and rolling bass lines of drum'n'bass music have figured on new albums by mainstream acts ranging from David Bowie to U2. But the freshest hope for the future of drum'n bass is that grass-roots artists are beginning to perform it live (as opposed to mixing it on tape and record decks). On March 18, drum'n'bass group Voyager launched its debut album, "Future Retro" (R&S Records), with a full-band performance at London's leading jazz club, Ronnie Scott's. Led by drummer Pete Parsons, Voyager features the ethereal

vocals of Tina Murphy and the atmospheric saxophone playing of Jake

Telford, creating an accessible style exemplified by the radio-friendly sin-

gle "Desire." The same night, R&B singer/song-writer Geoffrey Williams and his band gave a performance at London's Hanover Grand to launch his album "The Drop" (Hands on Records). The gig ended with a version of his top 50 hit "Drive," which is underpinned by a cracking drum'n'bass rhythm.

NETHERLANDS: While most bands here seem content to jump on the Britpop-influenced bandwagon, there are still some acts that prefer to follow their own musical instincts. One such outfit is Babyface Armstrong, a semi-acoustic pop-rock quintet whose well-crafted debut album. "Mama" (Rana/CNR), is one of the hardest-to-pigeonhole albums to surface in Dutch rock in many years. The band is fronted by Jim de Groot, the son of legendary folk singer Boudewijn de Groot, and for these performers, playing music is more of a challenge than merely providing entertainment. Their songs, some of which verge on cabaret, stay within a clear pop context. At one extreme, a tinkling ragdime piano unexpectedly enhances the deceptively simple tune of "I'll Lie." At the other end of the spectrum, "Rainbow Trains" is bolstered by a horn section playing at full blast, which staves off any hint of boredom as this ambitiously long number unfolds. All told, "Mama" is an intriguing album that maintains a perfect balance between musical skill and quirky pop appeal. PORREPTTILL



BILLBOARD APRIL 12, 1997

CD PLANT GROWTH TOPS IFPLAGENDA

(Continued from page 45)

become a relatively and increasingly attractive place to set up production. IFPI staff in Macau, a Southeast China territory under Portuguese authority, reports six new CD plants

there-five opened in the past month. We now believe there are six CD plants in Macsu." Giouw says, "We noticed the first one in early December last year; we also noticed five plants being set up this month [March]. In Malaysia, there is also a big increase

in the number of plants. Giouw contrasts the differing situa tion for pirates in and out of China by citing two raids earlier this year, one on a factory in Johor Bahru, Malaysia, a port town on the country's southernmost tip adjacent to Singapore, and another in China where CD-pressing

lines were seized Giouw says pirates realize that if they are caught importing equipment for or operating underground plants in China, their equipment will be forfeited, or at best tied up, in Chinese courts for one or two years. A conviction in Malaysia, on the other hand, might put their equipment back in their hands much more quickly.

While the IFPI is the first industry group to speak out about the growing ber of Southeast Asian CD plants, Hong Kong authorities are slow to acknowledge the problem.

"We have CD manufacturers in Hong Kong, but all are licensed," says Calvin H. Leung, a leading government

intellectual property protection officer. There are approximately six or seven plants, but there is no illegal activity, he states. "So far we have not received any complaints of any illegal produc-

tion in Hong Kong. While Giouw says that the IFPI has no evidence of the plants making pirated audio product, be shares Garnett's view that the proliferation of CD plants in such a small territory is worrying in itself. "It's a big increase for the number of plants required here; these plants will be probably claim there is an outburst of CD demand, whether this is true or not. the capacity here is now huge. Lachie Rutherford, president of EMI Asia, says that the production capacity of Hong Kong is now "equiva-

lent to that of the U.K., in a city with a population of 6 million. Single-line CD plants can produce 1 million-1.3 million units per year; new multiline machinery can produce as many as 6 million units annually. "I think the major company people here are getting pretty worried. A huge percentage of the pressing equip-

ment is being sold in Asia, and they need to find the most friendly place for it. If they can find their way through [into China], they'll do it. If not, they will use Hong Kong and Macau as a service provider. If that gets uncomfortable, we expect them to move to two other territories: Russia and Latin America '

SWEET NOISE

(Continued from page 46) most successful death-metal band. Vader, on "Down," "Our roots are here in Poland, so we don't want to cut them off," says Sweet Noise's vocalist, Peter Mohamed. "We don't play or sing like Americans, English, or anybody else. That's why 'Ghetto' sounds different. It's got a message

behind the words and music The album addresses what the band nerceives as the colleges of human role. tions in the 1990s and the ensuing lone-

liness and alienation Sylwis Late. A&R and promotions

OZEMAIL

(Continued from page 45) ty. Legally, they require an APRA

license, which covers the use of the world music repertoire."

APRA's successful bid in 1995 to gain royalty payment for music played in gyms and boutiques brought in an extra \$1.5 million Australian (\$1.2 mil-

APRA is currently awaiting a High Court judgment on its 1993 case against telecommunications group Telstra for royalties relating to Telstra's "music on hold" service (music supplied while a caller waits for his or her party to come on line), which will bring everal million dollars," according to Cottle Negotiations to increase royalties

paid by commercial radio stations, from 2.66% of advertising revenue to 3.75%, would bring in several million additional dollars.

APRA distributes 87 cents for every dollar collected, and for the last fina cial year, it distributed more than \$57 million Australian (\$45 million).

manager at PolyGram Poland, notes that the company intends to release the album later in Asia and South America. "We hope the English version of 'Ghetto' will sell very well, and not only to an alternative audience, because their music seems interesting enough to he accepted by ia wider fan basel." Lato

says, "First of all, the album should attract the attention of, for instance, Sensiture fone We feel Suppet Noise are different one of a kind, and we were delighted by their energy, maturity, and their spontaneous and expressive live shows. So we thought, 'Let Europe listen to them. "As a band, we were always walking

against the wind," says Mohamed. "But far ahead we saw our destinationreleasing our record worldwide and playing concerts everywhere, for every-body."

PEDRO ABRUNHOSA

(Continued from page 47) adds, "With the success of 'Viagens,"

Pedro made a good investment in Tempo, overcoming the 'difficult second record' syndrome. It's not as fresh and original as 'Viagens,' but it's very solid, with a full, funky American sound that will allow him to start an interna tional career. My audience enjoys him and they want Pedro's songs every day. Abrunhosa, who has traveled the world since he was 12, has played with

TO OUR READERS

Home & Abroad will return in the April 26 issue.

renowned U.S. jazz musicians and now lives in New York and London, "I think you can hear [Portuguese heritage] in the lyrics." says Abrunhosa, "They are

'Also, I'm a big fan of the well-known fado singer Carlos da Gama, to whom I dedicated my first album," he adds. "For 'Tempo,' I wrote a traditional fado for him to sing, which is called 'Manha.' That was a real challenge because I'm very urban."

Another musical hero is the late jazz master Miles Davis, "His music keeps surprising me," says Abrunhosa, "It's the way he deals with silence. I think of music as sculpting with silence. Sometimes you have to shut up."

Southern Sound North Of The Border

Lhasa De Sela Conveus Her Love Of Hispanic Music ■ BY LARRY LeBLANC later after the two had become close

TORONTO-"La Llorana," an exouisite Spanish-language album featuring a hybrid of traditional Mexican ranchera and Eastern European klezmer, marks a stunning debut for 24-year-old, dusky-

miced Lhusa de Sela Audiogram Records in Montreal is releasing "La Llorana" nationally in Canada on Thursday (10). The indenendent label first issued the recording Feb. 4 in the mostly French-speaking

province of Quebec. According to Denis Wolff, GM of Audiogram Records, the album has sold 15 000 units to date there. A video of the track "El Desierto" (The Desert) is set for May release. Audiogram is distributed in Canada by Montreal-based Select Distribution.

While Hispanic recordings of such international artists as Luis Miguel. Laura Pausini, and Gloria Estefan have sold well in Canada (Billboard, Feb. 11. 1995) and there is a significant Hispanic community in Toronto, Canad labels have so far been wary of signing domestic Hispanic acts.

"For anybody in Canada to record a enish album is unusual," says Wolff. "We released [the album] because

Lhasa is so special." "It's a good album," says Tim Baker. buyer with the 31-store Sunrise Records chain headquartered in Toronto. "The music is very, very good. This is an album, however, that the label is going to have to hit the Anglos with. I don't think [Spanish-speaking] people are going to be into it" because it differs from contemporary Hispanic music. "I love singing in Spanish because

[the language is] so emotional," says Montreal-based de Sela. "Because of the way the sounds have to be produced. you must sing from a deeper place [in Spanish). When I sing in English, it's different. The Mexican songs I love were mostly recorded in the 1930s and 1940s. They are kind of ranchera but not nortega which is so nonular now Not with a lot of trumnets. The album's striking cover jacket fea-

tures an exaggerated and darkly hued self-portrait of the singer in the guise of La Llorana, a legendary figure in Aztec mythology. According to legend, La Llorana, seeking vengeance for the death of her children, seduces men with sad melodies and then lures them to a river's edge, where her kiss turns them

"The painting is La Llorana in my agination," says de Sela, "ITo paint it! I stood in front of the mirror to see how ansrry and trasic I could look. De Sela was born in 1972 in the Catskills town of Big Indian, N.Y., the daughter of Mexican-born Alejandro Sela, a professor of Spanish and literature, and New York-horn Alexandra

Karam, an actress and writer When de Sela was 2 months old, her family, including three sisters, moved to Guadalajara, Mexico, and lived there for four years. They next spent two years in Tivoli, N.Y., then another four in Baia. Mexico before moving to San Francis.

co, where de Sela spent her teens De Sela's earliest years were largely spent living in trailer parks, and she was educated by correspondence-school courses. She acknowledges that her nomadic childhood reads like a story-

book, "When I was 7 years old, I already wanted to write my autobiography," she says. "My parents didn't have roots or attachments to

either [Mexico or the U.S.l. and there was OE SELA always reasons to go here or there

"Both my parents speak Spanish, but grew up speaking English," adds de Sela. "I learned Spanish in Mexico, but left there when I was 11. Then I studied Spanish in high school in San Francisco. Today, my Spanish is very good. but it's not fluent. I have to keep it simple, which is why I like [composing] in Spanish. In English, when I write, I sometimes get too complicated.

Among de Sela's earliest musical influences were several Mexican ranchero artists, including songstress Chavela Vargas and singer/songwriter Cueo Sanchez, both popular in Mexico in the 1950e

While her other musical influences include Maria Callas, Victor Jara, and Jacques Brel, it was after seeing a documentary film on Billie Holiday that de Sela decided to sing professional "I was so stunned and amazed by the

footage of Billie Holiday singing," says de Sela. "She was so hypnotic, so beautiful, and [ber performance] was so pure. Afterwards, I started singing her ongs myself, and I realized I wante sing [professionally]. So I began taking jazz singing classes. De Sela also began performing a cap pella at functions at her high school and

at a small club near her parents' house While studying classical literature at Saint John's College in Santa Fe, N.M., she performed with a swing band for eight months In 1991, de Sela arrived in Montreal

to visit her three sisters, then studied at the National Circus School. (Today, the three-a trapezist, a wire-walker, and a contortionist-work in a Euro pean circus.) Enamored with Montreal, de Sela stayed, at first spending her days painting, writing, or looking for the opportunity to perform Through a friend, de Sela met with

guitarist Yves Desrosiers, then working with top Quebec singer Jean Leloup. When de Sela first suggested working together, Desrosiers declined, citing her inexperience. However, a few months friends and after being impressed with the Mexican and Latin recordings she played for him. Desrosiers agreed. Soon the two began performing traditional Mexican and Latin music in local clubs. and they were eventually joined by bassist Mario Legare. "The music she brought me was real-

ly simple, but the songs were so insays Desro Audiogram's Wolff first saw de Sela in 1992 in a Montreal club "with a

shaven head and performing to about six people. What appealed to me was her personality, her charisma, and her voice," he save Two years after beginning to work together de Sela and Desrogiera began

writing their own songs. The first song completed was "Floricanto" in Spanish translation of the Aztec word for poetryl which has lyries based on an Aztec poem, "I got the idea for the melody while walking down the street, and then I wrote the words with my father," she

While de Sela wrote lyries to more songs, Desrosiers mostly concentrated on writing their music and arrange-ments. "With many of the songs, Yves would write a riff, and then I would write the melody, and then Yves would do an arrangement," says de Sela. "Some of them he did all the music, and I changed a bit for my own voice. With others. I also did the music

Produced by Desrosiers, the album was recorded May-July 1996 on a 8track DAT recorder in percussionist, engineer Francoise Lalonde's apartment. Vocal overdubbing by de Sela later took place in the kitchen of her

"We had three months of fun." says Desrosiers, who also played lap steel guitar, lap steel bass, banjo, and guitar on the sessions. Other players included Legere (bass), Didier Dumoutier (accordion), Mara Tremblay (violin), Jean Sabourine (sousaphone), and Neryous Norman (clarinet)

About half of the songs that were ecorded had been performed by de Sela for several years. Original songs. such as "De Cara A La Pared" (Face To The Wall) and "Mi Vanidad" (My Vanity), were written while sessions were under way. The three nonoriginals on the album are traditional Mexican songs: "Los Peces" (The Fish). Payande" (The Payande), and "El Arbol Del Olivido" (The Tree Of Forgetfulness), composed by Argentina's Silva Valdez. While Desrosiers had an overview of

bow he wanted the album to sound, he didn't fully work out the songs' arrange ments prior to the sessions, "I knew the sounds [I wanted]. I didn't know until I did them if they would work," he says. De Sela says she's still coming to terms with her debut recording. "Wh recording the album, I had an idea of what it was about, and, as time passes, I have even less of an idea," she sava While you are [creating], you are completely absorbed. When it's finished and you can step back, you learn all kinds of things about yourself. You get this complex portrait of yourself."

To promote the album, de Sela is oked April 18 at the Bourges Festival in France, followed by dates in Quebec City (May 3) and Toronto (May 4-5).

lion)

Merchants Marketina

BMG Uses ECD As Marketing Tool

RETAILING . DISTRIBUTION . DIRECT SALES . HO

Buyers Get Extra Content; Co. Gets Consumer Info ■ BY BRETT ATWOOD tion on more than 25,000 music concountry-themed Twang This! (http:

LOS ANGELES-While most music companies are touting enhanced CDs (ECDs) as an "added value" to conventional audio CDs. BMG Entertainment North America is using the format to gain valuable demographic and marketing information about consumers.

The music company, which ecently launched two new World Wide Web sites, is rewarding ECD buyers with bonus music and multimedia content that is unlocked from the disc only after consumers register for a password at its Web site. When they register, consumers provide an E-mail address as well as answers to several questions. such as preferred music styles and magazines. BMG is



using that information to directly send to consumers E-mail featuring artist news, tour dates, and other information. The company plans to soon use the datahase to send audio greetings from artists to con-

from select BMG releases. Though some E-mail updates may go to the entire list of consumers in the database, the updates will often be customized to consumers based on their location, music preferences, and other specifications. The demographic information may eventually be used to market music directly to consumers via special Email offers. However, there are no

sumers, as well as sound samples

immediate plans to do so. "We don't see the enhanced CD as a stand-alone product but as an added-value experience that brings together online and offline content," says Gabriel Levy, manager of interactive music development for BMG Entertainment North "The idea bebind America. enhanced CDs is to give the consumer as much as we can for their money. But, while we are doing that, we can benefit by getting information about our consumers However, don't expect BMG to 'spam" its customers with unwant-

ed E-mail. Each consumer who registers has the option of electing not to receive E-mail updates from "If a consumer buys the ECD and

takes the time to fill out the registration form, they are probably interested in bearing about that artist," says Levy. With its first Internet-linked ECD, for Mobb Deep's "Hell On Earth" on Loud, BMG acquired an extensive database containing mar-keting and demographic informa-

sumers who were lured to the Web to get a secret song. New releases from Wu-Tang Clan and Adriana Evans, which also contain hidden content, are expected to enlarge the database further in the coming

"If we can obtain 25,000 names about consumers who we know are interested in our products, then that is a plus," says Levy. "E-mail is about the cheapest form of direct marketing there is . . . It helps justify the making of ECDs, which do not have to cost a lot to produce. Though BMG executives declined to detail specific ECD development

costs, many recent major-label ECD projects have been produced for around \$5,000—which is considerably less than the \$20,000 or so spent on the first-generation ECD

ECONOMICS IMPROVE

"The economics associated with creating enhanced CDs has really become more favorable in the past 18 months," says Kevin Conro senior VP of marketing for BMG Entertainment North America The production cost used to be much higher, the deals with developers were not as attractive, and compatibility issues made them a challenge to do. But that has changed . . . It makes sense for us as a major music company to marry usic content with multimedia. The ECD is a bridge to link audio CDs with the Internet."

BMG is also upping its stake on



the Internet with plans to unveil a series of genre and music lifestyle sites that draw content from acts from BMG-affiliated labels. They include Whitney Houston, the Dave Matthews Band, Toni Braxton, Clint Black, R. Kelly, Brooks & Dunn and numerous others "By drawing upon a wide range of repertoire, we are creating a more compelling site that will draw more traffic," says Conroy.

The R&B, rap, and hip-bop-themed site Peeps Republic (http://www.peeps.com), which debuted in 1996, bas been joined by

two new sites. The modern rock/pop/dance-themed Bug Juice (http://www.bugjuice.com) and the

//www.twangthis.com) contain artist biographies, news updates, audio- and videoclips, and tour-date information. The sites also feature contests that reward Web users with prizes such as an autographed poster and CDs. Exclusive content from the artists, including unreleased songs and other material, will also be available.

The sites aim to reinforce the connection between artist and fan and to establish a sense of community with consumers, according to Conroy. For example, Peeps recent-(Continued on next page)



New York, the six major record companies helped commemorate the retailer's 25th anniversary, Shown, from left, are Paul Smith, chairman, Sony Music Distribution; Peter Jones, president, BMG Distribution; Danny Yarbrough, president, Sony Music Distribution; David Mount, chairman/CEO, WEA; Robert Higgins, chairman, Trans World Entertainment; Jim Caparro, president/CEO, PolyGram Group Distribution; Henry Droz, president, Universal Music and Video Distribution; and Russ Bach, president/CEO, EMi Music Distribution.

Animators Take Low-Tech Style Sky-High 'Wallace And Gromit' Creators On The Rise

■ BY EILEEN FITZPATRICK

LOS ANGELES-Although Bristol, U.K.-based Aardman Animations was nominated but didn't win an Academy Award this year, co-founders Peter Lord and David Sproxton didn't leave Hellywood in a buff

"We don't have any delusions, and I know it sounds like a cliché, but we're very lucky to get nominated," says Lord, who was nominated this year for "Wat's Pig." a short about royal twins separated at birth. "We have no right to be nominated, and we don't ever

The studio, however, has already collected Oscars for the "Wallace And Gromit" shorts "The Wrong Trousers' and "A Close Shave," as well as "Creature Comforts."

"Wallace And Gromit" and its director, Nick Park, exploded on the home video scene in 1996, while Aardman has been committed to stop-frame model animation since 1976. The company has been a mainstay in the U.K. for commercial work since the mid-'80s and most recently hit it big stateside with the "talking car" ads for Chevron gasoline. In addition, Aardman collaborat ed with Peter Gabriel on the breakthrough music video "Sledgehamm which won five MTV Music Awards in

As the music industry marveled at the special effects in "Sledgebarrer Lord and Sproxton were keeping a secret "At the time most people making music videos were trying to be very smooth and sexy," says Lord. "'Sledgehammer' achieved images that were visually astonishing but now are actually commonplace."

Sproxton explains that the segment

in which the flowered wallpaper behind Gabriel blossoms and changes was achieved by men pulling down several different backdrops, like in a staged



Still from Aardman Animations

"We shot it in a student theater and it looked extraordinary," says Sproxton, "but the fact is, there were guys pulling and lowering backdrops."
Adds Lord, "at the time, people used to say that it was so astonishing, so rev-

olutionary, but in fact you could have done it in 1910. The technology we used was basically the same."

Today both filmmakers call the "Sledgehammer" video old and outdat-

"If you look at what you can do today with all the devices available, and the way you'd expect a pop program to look now, it looks like a film that was made in the 1920s," says Sproxton

The company recently returned to the music video business with Tina Turner's "In Your Wildest Dreams featuring Barry White. The single peaked at No. 34 on the Billboard Hot R&B Singles chart in January. But the clip rarely has been seen because White didn't care for the clay model of elf in the video.

"Tina wanted us to do the video based on seeing 'Wallace And Gromit,' " says Sproxton, "She loved the video, but it was heavily censored because of White's objections. Creating heart-stopping high-tech

apecial effects has never been the driving force behind Aardman, which often takes up to two years to make a 30-minute film. Scripts take up to six months to complete and filming can

take up to 10 months. Despite the tedious work, Lord and Sproxton prefer the stop-frame method. The pair say they can't comnete in a world of Disney imitators and

stop-frame animation gives them a niche and a creative challenge. "Early on we did drawings, but it was so boring," says Sproxton. "It's what everyone was doing, and we weren't very good at it," adds Lord.

"We were lowly amateurs, and when we started the three-dimensional game, we were the only people doing it, so we had a good start. The company first began producing skits for British television's "Vision

On," a children's series for the deaf, which, early on, was the primary outlet for their work "Artistically it wasn't inspiring at all," says Lord, "but it indicated to us

that there was a potential business for our work. Lord and Sproxton say their original

ntention was to create films for adults, which weren't widely available in the U.K. For inspiration, they had to look at the films of American writer, producer, and early special-effects wizard Ray Harryhausen Harryhausen's films include "One

Million Years B.C.," "Jason And The Argonauts," "The Golden Voyage of Sinbad," and "Sinbad And The Eve Of The Tiger." "In a way, he's everyone's mentor, because he trained with Willis O'Brien,

who did 'King Kong' in the 1920s," says In fact, Sproxton says many of the

modeling techniques Harrybausen developed are still being used today. "All his techniques, like latex and metal (Continued on page 64)

Merchants & Marketing

newsline...

NIMBUS MANUFACTURING, a replicator of CDs, is closing a plant in Sunnyvale, Califf, and consolidating its operations in two plants in Proot, Utah, and Charlottesville, Vs. However, the company says it is increasing the overall capacity of its facilities to 185 million dises a year. Nimbus is anticipating increased demand from the debut of DVD this year. The Charlottesville-based company also plans to build a new CD replication plant in Luxemburg to support international expansion.

BET HOLDINGS, the parent of the Black Entertainment Television (BET) cable network, has formed a joint weature with Chevy Chase Bank, called BET Financial Services, that will amarket a BET ViSA credit card to African-American consumers. The long-range plan is to "build a successful financial-services business," BET's cable network programs music videos and other entertainment 24 hours a day to more than 47 million households. Chev Chase Bank has more than \$5 idlin in assets.

THE BOX WORLDWIDE, operator of the interactive music video television network the Box, reports a net profit of \$1.1 million on \$302 million in revenue for the 1956 fixed year, compared with a profit of \$456,056 on \$55.7 million leavy pair from the size of .555 million spit in the 18.45, operations. The year before, it seld the other 50% for a \$1.3 million gain. The year before, it seld the other 50% for a \$1.3 million gain. The year before, it was the two contractions of the 18.45 million gain. The year before, it was the contraction of the 18.55 million gain. The year before, it was the contraction of the 18.55 million gain. The year before, it was the contraction of the 18.55 million gain. The year before, it was the size of the 18.55 million in 1956 because some cube operators—for instance, in New York—deposit the year paraming. The lose hards revenue with plone companies of the 18.55 million in 1956 because some cube operators—for instance, in New York—which was the proper operation of the 18.55 million in 1956 because some cube operators—for instance, in New York—which was the properties of the 18.55 million gain.

VIDEO UPDATE, a video retail chain, reports net income of \$2.2 million for the third fiscal quarter, which ended Jan. 31, compared with a profit of \$1.2 million in the same period the year before. Revenue

rose 53% to \$26.1 million from \$17 million a year earlier same-store sales (based on 181 stores) increased 11% in the quarter. At quarter's end, the \$1. Paul, Minn.-based retailer operated 290 company-owned stores. The compayalso increased its credit facility to \$60 million to finance expansion. It recently acquired a 23-unit chain in Alberta and a seven-store chain in Texas and Oklabona, in addition



to 19 new openings. Currently, Video Update has 331 video superstores in North America, of which 302 are company-owned and 29 are fran-

ERNEST TUBB RECORD SHOP in Nashville will be celebrating its 50th nainversary May 3 with a live broadcast of the late country star Tubb's Midnight Jamboree radio program, featuring Loretta Lynn. Broadway, between Fourth and Fifth Avenues, will be shut down for the broadcast. Tubb, who died in 1984, was frequently partnered musically with Lynn. Record-shop executives asy other events are planned during the year.

IMAGE ENTERTAINMENT. A laserdiss distributor, amounces plans to release three additional titles on the D/D format this year. "The Terminator," with A mold Schwarzenegger (829.99 list prier); the Stephen Soub-bin musical "11th of The Woods, "With Bernadate! Peters (824.99); and "Knelworth," a three-bour concert featuring such acts as Phil Collins, Paul McCartney, Eric Clapton, Elton John, and Plins Floyd (824.99). Image previously amounced that it had an exclusive DVD licensing and distribution deal with PlavDvD Home Video.

EXECUTIVE TURNTABLE

RETAIL. Blockbuster in Fort Lauderdale, Fla., promates John McDowell to executive VP of merchandising and Richard Ungaro to executive VP of domestic retail operations. They were, respectively, ession VP of cetail development and senior VP of operations, Eastern division.

Damon Sgobbo is appointed manager of specialities and minority categories for HMV U.S.A. in Stamford, Conn. He was manager of the chain's 72nd Street and Broadway branch in New York.

George Meyer is promoted to VP, divisional merchandise manager, for the music and movies division of Nobody Beats the Wiz in Carteret, N.J. He was merchandise manager.

DISTRIBUTION. Cecille Pagarigan is appointed senior director of marketing for Universal Music and Video Distrib-





ution in Universal City, Calif. She was sales marketing manager for Arista Records.

HOME VIDEO. David Bishop is promoted to president of MGM Home Entertainment in Santa Monica, Calif. However avacuation VP

MUSIC VIDEO. Alex Ferrari is promoted to senior VP/CFO for MTV Networks in New York. He was controller and VP for financial planning.

MC

(Continued from preceding page)

ly added a bulletin board where fans of the Notorious B.I.G. can post their candid thoughts about the death of the rapper. On the Twang This! site, consumers are invited to directly E-mail BMG's country arists.

"This is a way for us to market and promote music in a way that has never been possible before," says Conroy. "The intention is to heighten awareness of these artists to consumers and to drive sales



through traditional retail channels, as well as to create new retail

Though it may make some tradi-

'We don't see the enhanced CD as a stand-alone product but as an added-value experience'

tional retailers nervous, BMG is looking at the possibility of offering direct sales on the Internet.

"The reality is that there are sales opportunities through the Internet," says Conroy. "The industry needs to research and understand that there is a distinction between the consumer who buys from traditional retail outlets and those who represent a potential for direct sales. .. We are currently



evaluating whether it makes sense for us to develop our own means of fulfilling products for those consumers who are interested in direct sales."

Centry care that traditional

retailers will likely get a sales boost from BMG's promotional efforts on the Internet.

A recent research study by Chicago-based Strategic Record Research found that 64% of consumers fail to buy new releases by artists they like because they are unaware of the releases' availabili-

ty.
"That is a shocking statistic,"
says Conroy, "We all work hard to
try to get word out that new music
is available through ratio and music
videos, but we can't stop there. We
have to look for new and different
ways to generate awareness."

Billboard's 1997 International Buyer's Guide



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is complektly sold out.

IBG 97 brings you record labels, music publishers, wholesulers and distributors, numificatures, service and supply companis, bome video companies, public relations firms, schools, entertailment attorneys, tage duplicators, compet due plants, and a undio books section that has been doubtled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

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NARM Names Its Best Seller Awards

Dion, Rimes, Fugees, Metallica Among The Winners
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ORLANDO, Fla.—The National Assn. of Recording Merchandisers (NARM) announced the winners of its 1996-97 Best Seller Awards during a luncheon at the organization's 39th annual con-

at the organizations 3-9th annual convention, held March 8-11 here. Winners were based on SoundScan figures for the sales period between March 4, 1996, and Feb. 16, 1997. At more than 14,000 retail locations, SoundScan tracks more than 75% of all recordings sold in the 115.

A listing of the winners follows.

Dance recording: "How Do U Want
It","California Love," 2Pac Featuring
KC & Jolo, Death Row/Interscope.
Comedy recording: "What The Hell
Happened To Me," Adam Sandler.

Warner Bros.
Soundtrack recording: "Romeo +
Juliet," various artists, Capitol.
Classical recording: "Summon The
Heroes," John Williams and the Boston
Pops Orchestra, Sony Classical.
Contemporary Christian recording: "Jars Of Clay," Jars Of Clay,"

Essential/Brentwood.

Rock recording: "Load," Metallica,
Elektra.
Children's recording: "Classic Disney Volume I: 60 Years Of Musical

Magic," various artists, Walt Disney. Gospel recording: "The Preacher's Wife" soundtrack, various artists, Arists.

Music video recording: "Les Misérables: 10th Anniversary Concert," various artists, Columbia TriStar

Home Video.
Holiday recording: "Miracles: The
Holiday Album," Kenny G, Arista.
Jazz recording: "The Moment,"

Kenny G, Arista.
Country recording: "Blue," LeAnn
Rimes, Curb.
Recording by new artist: "Blue."

LeAnn Rimes, Curb.

R&B recording: "The Score," the
Fugees, Ruffhouse/Columbia.

Rap recording: "The Score," the

Latin recording: "Macarena Non Stop," Los Del Rio, Ariola/BMG Latin. Single of the year: "Macarena" (Bayside Boys mix), Los Del Rio, RCA Alternative recording: "Falling

Into You," Celine Dion, 550 Music/Epic. Chartmaker recording: "Jagged Little Pill," Alanis Morissette, Maverick/Reprise/Warner Bros.

Pop recording: "Falling Into You," Celine Dion, 550 Music/Epic. Artist of the year: Celine Dion. Recording of the year: "Falling Into You," Celine Dion, 550



Will The Real Bill Thom Please Stand Up? Roadruner Records act Moon Seven Times stopped at Harmony House headquatters recordly to promote its new album. "Sunbarnt." Band members are pictured with a life-size stand-up of Harmony House precision Bill Thom. Shown, from feel, are Lynn Carfeld, Bendan Gamble, and Henry Fayne of Moon Seven Times; (the real) Bill Thom; and Doo Generic I Meter Saven, Time





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Merchants & Marketing

Strawberries Secures Deals For Financing, Vendor Credit

GETTING CREDIT: Strawberries, which filed for Chapter 11 Feb. 19, received final court approval of a \$25 million debtor-in-possession financing facility, which will be supplied by Foothill Capital Corp. The U.S. Bank-ruptcy Court, bistriet of Debwaven, had already granted intertin approval the duw the chain filed.

In addition, the court approved vendor financing agreements with five of the six majors. As part of

five of the six majors. As part of that, Strawherries will return up to 25% owed to each major as of the filling date, in exchange, on a doll

in exchange, on a dollar-for-dollar basis, for new credit lines with the majors. According to the credit agreements, the maximum credit available from the five majors is as follows: PolyGram

five majors is as follows: PolyGram, Group Distribution, \$1.8 million; Sarny Music Distribution, \$1.6 million; Warny Music Distribution, \$1.6 million; WEA, \$1.4 million; Ed.H Music Distribution, \$992,511; and BMG, \$252,000. However, the maximum credit available to Strawberries under an agreement with Equity Partnership is capped at \$3.7 million and Strawberries are said to be still negotisting a receit igreement.

aning a rem agreement.

Initially, Strawherries had sought new credit lines up to 50% of the prepetition deht owed each major. But Equitable, which holds a \$20 million senior note, objected to the credit agreements. Equitable withdrew its objection when Strawberries agreed to

the 25% limit.

Strawberries currently operates 121 stores, having closed 25 since January 1.

WELCOME BACK: Jeff Ahrams, who has spent the last two years working for wholesalers Smith & Alster, is back in the music retail business, via a consulting firm. Ahrams—who launched Beat

launched Best
Buy's entry into
music and video
and left the
chain just before
it reached
its havo-wreaking peak—has
formed a coasultant firm with

his old Best Buy hoss, Lee Schoenfeld. The firm, dubbed Schoenfeld & Abrams, is positioning itself as marketing consultants to the hardware and software indus-

tries. Clients include Future Shop, a Canadian consumer-electronics chain; the Movie Co.; and Cambridge Soundworks, a hardware company. Future Shop, which is hased in Vancouver, has 78 stores in Canada and 22 outlets in the U.S. Northwest. The chain has music and video in most of fits 118 locations.

Abrams, whom Retail Track ran into at the National Assn. of Recording Merchandisers annual convention, declined to talk ahout Future Shop, referring inquiries to the chain's corporate headouarters, which didn't return calls.

quarters, which didn't return calls.

In the meantime, although Abrams now has a consulting business and has moved back to Minneapolis, he still is a (Continued on next page)





Played at over 300 country radio stations across the United States.

Baby Mine video by Alison Krauss, *1 video on TNN's Top 10 Videos.

- Grammy Award nomination for Alison Krauss' performance of "Baby Mine."

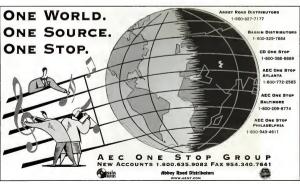
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Merchants & Marketing

Indie Labels Need To Help Reduce Product Glut: Nels Cline Gets Around

OverLOAD: Casting about for a topic for this week, Declarations of Independents had to look no further than our office for inspiration.

Our housekeeping skills had gone to seed somewhat in the last month or so, leaving us with 10 towering columns of CDs piled in a corner Each of these Dorie structures was stacked 3 feet high and ready to topgle to the floor if jarred accidentally in the course of a frantic day. Enough is enough, we said, and we proceeded to dig through the accumulated records.

As we sorted through these hundreds CDs, we became increasingly unsettled and depressed. While there were some major-label titles to be found, the wast majority of the records were independent releases. While here and there we found an album by a group on an artist we recognized, the preponderance of the material was by performers with whom we weren't familiar. Many of these pieces came in business of the second of the

We found ourselves saying, time and again, "Too much." And therein we confronted the source of a very basic problem with the U.S. music business in 1997.

We haven't seen any current figures on the number of titles released in this country during 1996, but we were thunderstruck when Billboard's Ed Christman revealed in Retail Track last year that around 27,000 titles were issued in America in 1995. Based on the burgeoning amount of product we received over the last year, we can only assume that figure was surpassed in

In conversations with indic labels, we find that people's jaws go slack and their eyes glace over when we tile the number of albums churred out in '80. However, as stunning as that number is, the flow continues unabated, with indic labels—both new and established—emerging as the obvious cultilistic and the part of the product logging the

We say, enough already. The oneping overloading of the marketplace is distinctly at odds with the prevailing realities of the business to day. At the same time that straped retailers are stocking their bins more shallowly (in both new releases and catalog) and focusing increasing on hits to busy their uncertain position, and wholesalers like Independent National Distributors Inc. are lopping off bundreds of labels to relieve their elogged

It's time for indie labels to get a grip on the situation and take a realistic look at their release schedules. For starters, established labels may

For starters, established labels may have to start paring their releases to focus on priority artists. We won't mention any names, but certain companies that have been in business for years continue to churn out as many as a dozen albums a month, without any ready to the companies that have been titles will be made to the majority of these titles will be expected by retailers. Sure. ongoing product flow is a necessity for market viability, but when that flow becomes an indistriction of the contribution of the contributio

DECLARATIONS \times \t

bu Chris Morris

to earth and consider what the market

Neophyte labels have to take an even more serious look at what they're doing. The deeline of CD production costs in recent years has led many new companies into the market, but all too many of these imprints arrive in the business with virtually no idea of how to differentiate their records in this overgreated universe.

If you're a new indie label, there are some basic questions you should ask yourself before bringing your album to market. Is it a handsome, professional-looking package? Can it be lodged in a recognizable marketing niche? Do you have a story to tell distributors and retailers? Is the project set up properly at press and radio? If any of these trailings are the project set up to the total control of the property of the proterior of the project set up to the proterior, maybe you should wait as while before attempting to sell your record, In 1997, "we're a new labe!" isn't.

enough to get anybody excited foren the current state of affairs, "less is more" is probably a good catch phrase for the indie sector of the industry. And, to lift another homly originating from the radical politicos of the late '90s, if you're part of the solution, you're part of the problem.

F LAG WAYING: The word "peripateict" doesn't quite sum up the artistic proclivities of outlarist. Nels Cline. The LA-based musician's own juzzreck unit the Nels Cline Tho has a current album, "Chest," out on the Becords. On April 15, the Malibu, Calif-based CyberOctave Records will clease the self-tilled, Dust Brothersproduced debut by Banyan, a grooveriented instrumental band festarring

Pyros drummer Stephen Perkins, and Beastie Boys keyboardist Money Mark.
In Pebruary, two left-field jazz albums featuring Cline were released-"Nation Or Law by the Vinny Golia Quintet, on multi-reedman Golia's Bewerly Hills, Calif-based Nine Winds Records, and a self-titled album by Gresz Bendin's Interzone, on the

Cline, bassist Mike Watt, Porno For

Northampton, Mass.-based Eremite Records. Very shortly, Cline's freewheeling duets with Thurston Moore of Sonic Youth will be heard on "Pillow Wand," a live set recorded at Rhino Records in L.A. and co-released by Father Yod Records/WDTCHC Records.

Cline will also be featured on a forthcoming major label album: He is currently helping put the finishing touches on the Geraldine Fibbers' sophomore Virgin album, "Butch," due July 2. The guitarist joined the L.A. alternative group last fall.
As this summary of his current

work suggests, Cline is at home with

virtually any style, from jazz-rock to free jazz to askew modern rock.

Cline explains, "I've never been able to fit into any one area . . . The main reason is that I play the guitar and the guitar is at home in a lot of different areas. I really don't differentiate between different genres. I just like what I like. It pretty much gets down to

emotional terrain for me."
For four years, Cline has appeared regularly with his trio, which also includes bassist Bob Mair and drummer Michael Preussuer, at the New Music Monday shows he organizes weekly at L.A. Salligator Lounge. He says of his trio work, "It's really about a three-way conversation between us ... These are the guys who make the music come alive."

music come alive."

Cline has also been active on the
LA free-jazz scene for over a decade,
with the groups of Bobby Bradford
and Golia, who also regularly utilizes
Cline's brother Alex on drums. The
guitarist was involved in the rock scene
in the late '80s., as a member of the
quartet Bloc, which cut one album for
A&M

"I swore I'd never be in a rock band again," Cline says of that experience, but he adds that Watt, who used Cline on his 1985 Columbia album "Blato Or "bugboatt" and in his touring hand, "kind of devoted himself to bringing me out of the shadows," Their ongoing collaboration resulted in the formation of Banyan, which Cline terms "fun", guests at the group's recent La. A shows have included the like-minded guitarist Moore.

Cline will continue to play with his trio at the Alligator until May, at which point he says he'll "turn over the keys to the kingdom" to New Musie Mondays and begin a year's worth of touring with the Geraldine Fibbers.

RETAIL TRACK (Continued from preceding page)

senior VP at Smith & Alster.

HOT TOPICS: Independent merchants are gearing up for the Impact Super Summit XI conference, which will be held April 16-20 at the Fontainebleau Hotel in Miami. George Daniels, of George's Music Room, and Lorraine Murphy, of L.B.M. Records, are co persons for the confab's retail portion. On April 17, there will be a closed session for retailers and label sales and distribution executives, in which current issues confronting the marketplace will be discussed. The morning of April 19 there will be a retail panel open to all confab participants. For more info, contact Murphy at 718-822-8143 or Datu Faison of Billboard at 212-536-5271.

VIVA LAS VEGAS: The International Council of Shopping Centers is holding its animal convention May 18-22 at. th Hilton Hotel Convention Center in Lass Vegas. Among the seminars plantase Vegas and the Council of the C





Grammy Win Raises Profile Of High Windy Audio

S MOKY MOUNTAIN HIGH: This year's Grammy Awards in the children's categories were notable for two

main reasons. First, there was the fact that the nominees for best musical album included real children's artists, among them Tom Chapin, John Mc-Cutcheon, and Cathy Fink & Marcy Marxer. The winner was Linda Ronstadt, whose "Dedicated To The One I Love" is an exquisitely lovely lullaby album. It's worth noting that Ronstadt was the sole celebrity name among the

Which leads us to the second and even more significant, reason that the children's Grummys deserved partieular notice this year. The winner of the best children's spoken word album was independent artist David Holt-the sole noncelebrity among the contenders, which makes his win astounding. (Moonlighting celebs nearly always take the prize.) Holt, whose reading of author/illustrator Janell Cannon's delightful book about a seemingly orphaned fruit bat, "Stellaluna," was up inst recordings by Robin Williams, Michael York, Carl Reiner, and Melissa Manchester.

"We were sure [Williams'] Jumanji would win," says Virginia Calloway, owner of High Windy Audio, the Fairview, N.C.-based label for which Holt is the flagship artist A month after the Grammys, Calloway says, she and Holt are still euphoric.

"Stellaluna" is the first Grammy win for the 12-year-old company, which has had two previous recordings nominated: 1995's "Why The Dog Chase The Cat: Great Animal Stories" by Holt and Bill Mooney and 1992's "Grandfa ther's Greatest Hits" by Holt, High Windy Audio has 15 albums to date distributed primarily by Rounder Kids and Silo Inc.



by Moira McCarmick

"We put out an album a year—two if we're really swingin'," says Calloway with a smile. "This is a very important part of our business-we take time picking projects and concentrate on keeping them of the highest quality possible. We always aim to produce albums with an enduring aspect, something that never sounds dated."

In the process, says Calloway, "I've been able to live the exact lifestyle I want. We're located on top of a mountain, overlooking quiet and beauty, [proving] that you don't have to live in a ig urban area [to be successful]. I've chosen to keep the business at a level where I have a life-I can go to my kids' soccer games, have lunch with a friend travel

The most important thing businesswise, says Calloway, is that "all product I put out will bring people plea-

Calloway notes that all of High Windy Audio's artists-who include Pete Seeger and Fink & Marxerknow what material works with kids Most of the stories are traditional, and all of them are tried and true [enter-

The "Stellaluna" project came about nitially because of Callowsy's membership in the Audio Publishers Assn. Another member, Eileen Hutton of the publishing company Brilliance, was approached by an agent from "Stelma" publisher Harcourt Brace Joy-

a world beyond your wildest imagination a battle for the universe has begun."

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anovich about an audio version of the book. Hutton referred the agent to Windy Audio, and a dialogue began. The money we offered them was a big stretch for us-we were really going out on a limb." Calloway says. But we also offered them top priority—the fact that it would be our No. 1 project-and that Janell Cannon could get involved if she wanted." Calloway says Harcourt Brace Jovanovich was encouraged by the promise of "the per-

The album was released a year ag in addition to the story "Stellaluna," it contains a number of other het-related tracks. "We really bad to search for bat stories that weren't shout them being seary and creepy," says Calloway. Considering that Cannon's writing of "Stellaluna" was part of ber plan to "emphasize information about and involvement with animals, especially those not popularly thought of as cute and cuddly, as the book jacket says, creepy bat sto-

sonal touch they'd get from us."

ries would not do Calloway and Holt did find a humor-ous tale, "Hattie, The Backstage Bat" by Don Freeman, author of the popu-lar "Corduroy" book series. Holt then added his own spin with a traditional folk yarn, "Why The Bat Flies At Night," and gave listeners eight-plus minutes' worth of "Amazing Bat Facts, enlarging upon the Cannon book's afterword, "Bat Notes." "We worked closely with Bat Conversation International, which is based in Austin, Texas," says Calloway. "We were always calling them up to authenticate information

The project's scientific resonan means the album has found its way into retail venues new to High Windy Audio.

RETAIL TRACK (Continued from preceding page)

Bankruptcy." The keynote address will be given by Arthur Martinez, CEO of Sears, Roebuck and Co.; other key speakers include Jack Kemp, Jesse Jackson, and Robert J. Herbold, executive VP/COO at Microsoft Corp.

Name Games: Gold Circle Enter tainment Inc. is the new name of the company begun by Norm Waitt, cofounder of Gateway 2000, with the aid of Michael Delich, formerly head of sales for American Gramaphone, who is named president. The Omaha, Neb .based company, which had been operating under the name Antipreneur, has a widened scope of interests since its formation, thus necessitating a name change, according to a company press release. In addition to being a full-service record label with fall releases planned, Gold Circle Entertainment apparently plans to create a vertically integrated company that encompasses other entertainment/media industries. It plans to grow organically as well as make acquisitions. The label will operate under the name of Samson Music. Richard Musil has joined the com-

pany as director of sales. Musil previously worked with American Gra one and was most recently VP of sales at SITEL Corp., a telemarketing npany based in Omaha, Michael Shrieve, who was a key member of Santana before embarking on a solo career, has joined as director of A&R.

such as museums and zoos, says Cal. loway. "Bats are getting more and more popular," she notes. "Almost all [garden-oriented) mail-order catalogs offer bat houses in addition to birdhouses. Our timing was good."

into increased visibility for "Stellalu-"which will be released shortly in a gift-package set with a finger puppet. Stickers touting the award are being shipped now, to be affixed to all CDs assettes. Calloway says it's hoped that Holt's bookings will go up a notch or two in terms of type of venue (he does 180 dates a year). "We've been picked up by the Time Warner Book of the Month Club, which

The Grammy win should translate

is a direct rosult of the Grammy win " says Calloway. "Also, we'll be doing the audio version of Janell's next book which is about snakes.

In the meantime, High Windy Audio is readying its first adult release, a Holt-Mooney collaboration on urban

Storytelling is the foundation of this whole company," says Calloway. "With TV, computers, and decreased reading these days, kids need more than ever to be exposed to entertainment that will stimulate their own creativity. And it's a communal thing-until the '50s, people related by telling stories and play-ing music together. We don't want to see that lost forever

Billhoard.

APRIL 12, 1997

Top Kid Audio.. Compiled from a national sample of retail store and rack. SourceScarel

THIS WEEK	LAST WEBX	WKS. ON C	ARTIST/SERIES TITLE AREL, CATALOG NUMBER/DISTRIBUTING LASEL (SHELF PRICE)
1	1	2	* * * No. 1 * * * THE SIMPSONS RHHND 2723 (10 96/15 98) SONGS IN THE KEY OF SPRINGFIELD
2	2	36	CEDARMONT KIDS CLASSICS TODDLER TUNES 8ENSON 056 (3 98/6,98)
3	4	84	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 6086S (10 98/15 98)
4	6	66	CEOARMONT KIOS CLASSICS ACTION BIBLE SONGS 8ENSON 217 (3.98/6.98)
5	10	41	CEDARMONT KIOS CLASSICS SILLY SONGS 8ENSON 220 (3 98% 98)
6	5	65	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6 98/13.98)
7	3	84	BARNEY A BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)
8	8	84	VARIOUS ARTISTS ♦ CLASSIC DISNEY VOL. II - 50 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10 98/15.98)
9	14	6	READ-ALONG RETURN OF THE JEOI WALT DISNEY 60280 (6.98 Cassette)
10	13	21	MICHAEL JORDAN SPACE JAM: AN AUDIO ACTION-ADVENTURE KID RHIND 72497/RHIND (9.98 Cassette)
11	12	39	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)
12	9	58	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS SENSON 218 (3.98/6.98)
13	7	62	SING-ALDNG WINNIE THE POOH WALT DISNEY 60889 (10 98 Cassette)
14	11	50	CEDARMONT KIDS CLASSICS BIBLE SONGS BENSON 216 (3.98/6.98)
15	15	6	READ-ALONG STAR WARS: A NEW HOPE WALT DISNEY 80282 (6.98 Cassette)
16	17	51	VARIDUS ARTISTS OISNEY'S PRINCESS COLLECTION WALT DISNEY 60697 (8 98/11 98)
17	16	6	READ-ALONG THE EMPIRE STRIKES BACK WALT DISNEY 60281 (6 98 Cassette)
18	18	62	VARIOUS ARTISTS WINNE THE PODH TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)
19	23	18	CEDARMONT KIDS CLASSICS PRESCHOOL SONGS 8ENSON 236 (3.98/6 98)
20	RE-I	HTRY	READ-ALONG WINNIE THE POOH & TIGGER TOO WALT CISNEY 60231 (6.96 Cassette)
21	19	30	VARIOUS ARTISTS ▲' OISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9 98/13 98)
			PEAC ALONG WINNIE THE DOOR & THE HONEY TREE

20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98) Childwa's recordings: onemal motion picture soundtracks excluded. ● Recording Industry Asia: Of America (RIAA) certifica-tion for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with materialism seles indicated by a numeral

WALT DISNEY 60229 (6.98 Cassette)

WALT DISNEY 60272 (6 98 Cassette)

CEDARMONT KINS OF ASSICS

22 RE-ENTRY

23 22 23

24 25 15

SONGS OF PRAISE

WINNIE THE POOH & THE HONEY TREE

101 DALMATIANS (LIVE ACTION)

39th Annual NARM Convention Draws 2,700 Attendees

About 2,700 people attended the 39th annual convention of the National Assan. of Recording Merchandisers (NARM) in Orlando, Fla., March 8-11. The new NARM officers for 1987-98 are Robert Schneider, chairman, Anderson Mechandisers; Rachelle Friedman, chairman-elect, J&R Music Work; Stan Goman, treasurer, Tower Records & Video; and Larry Hicks, secretary, Handleman.



PolyGram Group Distribution (PGD) was voted branch distributor of the year for the fourth year in a row at the convention. Shown, from left, are Jelf Brody of Mercury Records; John Esposito, Ven Fletcher, Steve Mergeotes, and Bob Baker of PGD; Richia Gallo of ABM Records; Curt Eddy of PGD; Bramey Cohan of Velley Record Distributors (the 1996-97 NARM Cheirman); and John Madison and Jim Caparno of PGD.



GTSP recording ertist John Tesh performed songs from his new "Avalon" elburn in addition to serving as host of the NARM awards ceremonies during the convention.



Borders Books & Music received the large retailer of the year eward. Shown, from left, are NARM software suppliars membar section steering committee chairman Jayne Simon, MCA Records; Dave Mount, chairman WEA; and Len Cosimano, Vicki Marshall, Anne Dickens, Mona Dequis, Ted Ferguson, and Ron Stefanski of Borders.



A&M Records ertist Jonny Lang p formed at the PGD Zone, an ad h

A&M Records ertist Jonny Lang performed at the PGD Zone, an ad hoc nightclub eat up by PolyGram Group Distribution et the NARM convention.



the midster retailer of the year award. Shown, from ite, are Russ Bach, president/CEO EMI Music Distribution, Milke Dresses, president/CEO EMI Music Distribution, Milke Dresses, president of Newbury Comics, Kan Gastill, Newbury Comics, MaRM suppliers statent of newbury Comics, was find suppliers statent go committee charman Jayans Simon, McA Records; and Trist Chapman, Bent Dubet, Lyda Tancrets, Sean Swoeney, Natlala Walast, Lury aman, Robble Philips, Kristen Lucy, Corey Prince, Lies Fehl-Parretta, and Valerie Forgions, Newbury Comics.

Newbury Comics of Boston received



Participating in the micro-merketing seminar panel at the NARM convention were, from left, Alayna Hill, Record Archive; Devid Lang, Compact Disc World; moderator Danial Savage, Atlantic Records; Barry LeVine, BMG Distribution; Dan Storper, Putumayo World Music; end Sebouh Yepparian, Profile Records.



The small retailer of the year award was presented to J&R Music World. Shown, from left, are Paul Smith, chairman of Sony Music Distribution; Rachelle Friedman, J&R Music World; NARM suppliers steering committee chairman Jayne Simon, MCA Records: and Sup Vovisi and Doug Diaz. J&R.



award. Shown, from left, are Henry Droz,

president of Universal Music & Video

Distribution: Bill Lardie, Anderson Mer-

chandisers; NARM suppliers steering

Records; and Tracy Donihoo, Kathy

and Bob Schneider of Anderson

McLarty, Tony Girard, Jimmy Thames.

committee chairman Jayne Simon, MCA

The branch label of the year award was presented by NARM to Interscopt. Records. Shown, from left, ere Steve Berman end Candy Berry of Interscope and NARM chairman Barney Cohen, Velley Record Distributors.



Crow's Nest was the recipient of the

year award. Shown, from left, are NARM supplier steering committee chairman Jayne Simon, MCA

Records; Floyd Crow, Crow's Nest;

small chain independent retailer of the

Robert Pittman, president of America Online Networks end e co-founder of MTV, was the closing speaker at the NARM convention. Pictured with him is NARM president Pamela Horovitz.



Arista Nashville act BR5-49 performed et a Peaches Music & Video store in Orlando for the store managers' bash during the NARM convention.



Rounder Recorde act Alieon Krauss & Union Station was the opening act at the NARM convention.



performed during NARM's opening ceremony.

She never endorses the latest trend. . .

Just smart advertising.



"I feel compelled to inform you of the extraordinary results we have received from our recent advertisement in the January 18, 1997 issue of Billboard. We have received request after request from companies and individuals around the world! Although we've always been convinced that advertising in Billboard really works, we are once again assured of this fact. Our advertising dollar has certainly been well-invested! Billboard is the perfect medium to promote our label throughout the world."

> Francesca Campi President, C.A.M. S.r.L.

No bells and whistles. No mini skirts or platform shoes. Just the longest running fad in the music industry... Billboard Magazine. After 103 years of serving the music and entertainment arena and delivering timely, reliable information to driven, ambitious professionals...200,000 of them in 110 countries around the world...we're still the best place to create excitement about your business.

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now more than ever.

Home Video



A Force To Be Reckoned With. Central Park Media gave away an original signed cel from the Japanimation hit "MD Geist II: Death Force" to grand-prize winner Edward Solano, center, who entered the contest at the Suncoast Motion Picture outlet in the Cross County Mall in Yonkers, N.Y. Making the presentation are Central Park Medie director of sales Mike Pascuzzi, left, and Jeff Linton, Central Park Media business unit manager of animated collectibles.

Cable Shows Corner The Vid Market

A&E, HBO Building On Success At Retail

■ BY ANNE SHERBER

NEW YORK-Cable producers are crowding their broadcast counterparts for room on video shelves. It's a fact of life that the higher the television profile, the smoother the path to cassette release-particularly for studios that have sales and marketing teams in place. Now, smaller but equally ambitious players like Arts & Entertainment (A&E) Network are expanding their retail ties

One way is to brand their programming with an audience "seal of

The direct-response

giant had "added a lot of head count to manage that

which we're no longer do-ing," says TLV president

Betsy Bruce. Now "we're

a lot smorter shout our

beginees. We know what it takes to make a hit." Bruce

says she's testing less and

approval," reflecting basic cable's penetration of 65% of U.S. house-holds. Even pay TV services, in many fewer homes, can benefit if 've been around long enough. So, along with A&E, MTV, Nickelodeon, the Comedy Channel, and the Sci-Fi Channel, HBO is looking to extend brand awareness

A&E Home Video has been particularly successful distributing through New Video in New York, Its best-selling title to date was also its tor's edition of "Pride And Prejudice," which has sold 125,000 units. New Video is still getting orders more than a year after street date. According to A&E new media VP

Tom Heymann, the brand is a key factor in purchasing decisions. "To consumers, it really signifies, whether they've seen the show or not, that what's inside will be a quality product," he says. "They can't look inside a box the way they can look inside a book, so our logo becomes a kind of Good Housekeeping Seal of Approval.

Consumers who think they know the A&E brand are finding at least one title that's slightly out of character for the culturally upscale cable network. On March 4, A&E released "Howard Stern," a program originally aired as part of the channel's Biography series.

Timed to coincide with the release of Stern's movie, "Private Parts," the cassette retails for \$9.95. It has been picked up by several retail-ers-Nobody Beats the Wiz and HMV among them-that hadn't car-



A&E Home Video is contributing a new version of "Ivanhoe" to the flood of made-for-cable programs headed to retail.

ried A&E until now. Orders have topped 75,000 units, and stores undoubtedly will come back for more once "Private Parts" makes its video

A&E does little in the way of advertising its titles beyond the 800 number flashed onscreen following a program's broadcast. Directresponse sales are important, but Heymann says they generally average only 25% of the total. The on-air plugs serve a more important purpose: increasing consumer recognition of the product.

"We're creating awareness for the video's availability," Heymann says. "What we sell over the air is a rela tively small number, given the fact that we are putting up a 30-second (Continued on page 63)

Survival Of The Fittest Format In Media **Biz's Future: TLV Passes Out Pink Slips** a dozen DVD boxes, most still empty of content.

WHEN WORLDS COLLIDE: ITA, otherwise known as the International Recording Media Assn., dubbed its March seminar "the crossroads of change." It was an apt description of the intersection where several high-tech gizmos are about to collide. In fact, it's hard to remember another time when con-

sumers were so close to drowning in an alphabet soup of technological advances: Try DVD, HDTV, DBS (direct broadcast satellite), and DTH (direct-to-home), for starters, Pessimists cite the rule of survival of the fittest, and some put DVD at the bottom of the evolutionary heap. Optimists

like Craig Eggers think that the race to all-digital everything can only help

Eggers, Toshiba Ameriea's product planning director and point man for Its DVD player, told an ITA audience that the new format will provoke "some measure of profitability for a consumer electronics industry plagued by ever-

is more careful about de-TLV's retail effort continues, but Bruce acknowledges the environment is tougher for such direct-response successes as "Century Of Warfare."

But the logjam will break soon, some want to believe.

One packager has already struck a retail deal: West Coast

Entertainment is buying Clear-Vu's Trac Pac to store

CHANGE: Time Life Video & Television (TLV) pink-

slipped five staffers recently in a restructuring triggered by the consummation of the Time Warner/Turner Broad-

casting merger. Among those who left were VPs Jeff

rental DVDs and CD-ROMs.

Peisch and Michael Prilutsky.

declining margins, DVD, he predicted, should boost the prospects for a "whole array of value-added products." Home theater systems with large-screen TVs and suraund sound are generally linked to DVD's success poter tial. About 11 million U.S. homes are so equipped, and their occupants ought to be ready for the step-up purchase of a new player, argued Sony Electronics DVD marketing VP Mike Fidder. "It will take time," he acknowledged. "This is not just a replacement product." DVD has already stoked other expenditures-by pack-

gers and replicators who need to be there even if most of the studios aren't (Billboard, April 5). It can make for seemingly dysfunctional arrangements. Rank Video Services America probably will announce its DVD replication plans in a month, Philip Clement, Rank Group managing director of film and entertainment services, told us at ITAeven though Rank's three biggest tape duplication cus-tomers, Fox Home Entertainment, Universal Studios, and Paramount, remain firmly on the sidelines.
Ditto for Technicolor Video Services, which is planning

Ditto for Technicotor Video Services, which is pianning DVD replication without Disney, its VHS mainstay, (Warner Home Video, No. 2 at Technicolor, uses Warner Advanced Media Operations Otyphant, Pa., facility, Harvey Mabry, newly appointed GM of Panssonic Disc Services, laughed off the suggestion that his office in Los Angeles put him in contact with Universal Studios Home Video. ey are neighbors in Universal City, Calif.

Packagers are also leaping far ahead of packageable duct. New York-based Shorewood, a licensee of Warn er Media Services' snapper box, used ITA to announce an alternative called the Slidepak—just in case DVD suppli-ers want something different. There are currently close to

V IDBITS: Robin Montgomery replaces Tim Doot as executive VP of home video for Bonneville Worldwide Entertainment in Salt Lake City. Montgomery, a veteran executive who previously worked for RCA/Columbia Home Video (now Columbia TriStar) and now-defunct Embassy Home Entertainment, among others, had been consulting to Bonneville and Doot from her home in Palm Springs, Calif. She's commuting to Bonneville headquarters and its Los Angeles offices. Doot's newly formed Tad Productions in Salt Lake City does some audio/video work for Bon-The Vision Fund of America has named the people to be

honored at its 1997 annual awards banquet, to be held May 15 at the Grand Hyatt Hotel in New York. On the dais will Tsuzo Murase, advisor to consumer electronics manu facturer Matsushita Electric Industrial Co.; John Sie, chairman/CEO of cable TV provider Encore Media Corp.; and Raiph Standley III, chairman of video retailer West Coast Entertainment. For further information about the event, call Kelly Clark at 212-821-9428.

VIDEOSCAN'S point-of-sale data went on the Internet April 1. Meanwhile, it's still trying to land Wal-Mart, the biggest seller of prerecorded cassettes, which had refused to provide sales reports to the Hartsdale, N.Y.-based service. "We're currently weighting all mass merchants" in weekly calculations, says VideoScan's Mike Shalett. Some studi —most vocally, Disney—have complained that VideoScan's unit rankings aren't representative of the market.

VA-VA-VOOM!



Get ready for excitement with a spectacular tribute to well-endowed women: Playboy's Voluptuous Vixens. Featuring a cast of eye-popping lovelies, it's packed with pleasure and sure to boost your sales in a very big way!

> PLAYBOY HOME VIDEO www.playboy.com

BILLBOARD APRIL 12, 1997

Is Blockbuster Guilty Of Sticker Cover-Up?

placed by the Artists Rights Foundation in the daily Hollywood trades

recently caught Shelf Talk's eve. The ad targets Blockbuster Video with the claim that the retailer is misleading the public by covering up the

"formatted for your television screen" line on videos for sale at the chain. The screaming red headline reads, "The Great Cover-Up." Below the headline is a picture of four video

boxes showing an inventory sticker covering the part of the box that informs consumers that the movie has been altered to fit the dimensions of a television

screen. (The inventory sticker also covers up some of the production credits, but the Artists Rights Foundation

doesn't seem to

have a problem with that.) The nonprofit group says the stick-

ers don't let consumers know that up to 40% of the movie image could be missing. It's an unfortunate occurronce that hannens when a hig-screen film is transferred to video. The process is commonly referred to as 'pan-and-scan."

The negative results of transferring a movie to video has been an ongoing thorn in the side of studios. Because of protests from directors and producers, some studios have agreed to put the "formatted for your television screen" line on videocassette sleeves.

The issue has also been fought on Capitol Hill. Several copyright measures, including the Berne Convention's international treaty in 1989, protect the author against "any distortion, mutilation, and modification" that degrades the product. At this point, lawmakers are satisfied that creative works are protected enough. Artists Rights, however, is busy

readying a bill to specifically address the labeling issue, according to the group's president, Elliot Silverstein. To their credit, studios have begun releasing more and more wide-scre

and letterboxed versions of films, in addition to the pan-and-scan versions. Artists Rights applauds both actions but says labeling a pan-andsean wersion won't do much good if the public can't see it.

"Studios have agreed to put the nan-and-scan labeling on videos," says Silverstein, "but it's meaningless if the sumer still doesn't know because of internal stickering by the retailer. Artists Rights spokeswoman Alli-

son Seale says that the group hasn't specifically targeted Blockbuster and that its goal is to inform, not fingerpoint. "We couldn't go to every store," she savs.

In its defense, Blockbuster spokesmen Ionathan Raskin says the "cover-up" has been blown out of pro-

obscuring the label."

portion. 'Our intention is to let our customers know what information is on the box," he says. "You'd have to work pretty hard to say we're intentionally

In fact, Baskin says he checked with the retailer's distribution center in Dallas to find out how many videos had the disclaimer. About half of the for-sale videos didn't have the line, and about 10% of those that did had it positioned at the bottom of the box, where

the inventory sticker is placed. That bottom of the box is the least obtrusive place to put the sticker," says Baskin. "It has nothing to do with the warning. There's no conscious effort to cover up anything. It's just a husiness decision.

Baskin suggests that instead of running expensive ads in The Hollywood Reporter

and Daily Variety, the Artists Rights Foundation could have easily expressed its opinion with a phone call or a letter to Blockbuster

Baskin says the chain is not planning an official response to the group. "If there was another place to put the sticker, we'd do it," says Baskin. We'd be open to it, but as a retailer we have to maintain some sort of consistency for our in-store personnel to swipe the package."

WISH GRANTERS: Hallmark Home Entertainment, Ralph Edwards Films, and the Make-A-Wish Foundation are joining to fulfill the dreams of 100 children with lifethreatening illnesser

The alliance was formed as a way to promote the upcoming release of "Annabell's Wish," which will be in stores Oct. 21, priced for sell-through. The Christmas-themed animated film was produced by Edwards' com-

pany and features the voices of Cloris Leachman, Jerry Van Dyke, and Randy Travis, with songs performed by Travis and Alison Krauss. Some of the proceeds from the sale of the video will be donated to the

Make-A-Wish Foundation. Hallmark has committed to funding a minimum of 100 wishes HE GREATEST: Boxing legend

Muhammad Ali is the subject of a sixtape video series scheduled for release May 13 by Warner Home Video. The extensive retrospective starts

with Ali's beginnings in Louisville, Ky. It also covers his triumph at the 1960 Rome Olympics, his heavyweight championship in 1965, his refusal to fight in Vietnam, his comeback against Joe Frazier, and the famous 'Rumble In The Jungle" and "Thrilla In Manila" fights.

The supplier is looking to capitalize on the media attention surrounding the ailing champion that was prompted by Ali's appearance March 24 at the Academy Awards. The legendary fighter also made a dramatic impact at the 1996 Atlanta games when he lit the Olympic flame.

mers who purchase "Muham mad All: The Whole Story" will have the chance to win a trip to Las Vegas to see a boxing event and personally most with Ali

Billboard. Top Video Sales

THIS WEEK LAST WEEK			TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				*** No. 1 ***				Г
1	2	3	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22
2	1	4	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	6	26
3	3	77	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	C	26
4	4	6	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	Ni.	24
5	5	48	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	15
5	5	4	FARGO	PolyGram Video 8006386933	Francis McDormand William H. Macy	1196	R	15
5	30	5	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buene Vista Home Video 2796	Rick Moranis	1997	PG	z
5	NE	WÞ	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lanc	1996	R	1
5	5	5	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1396	FG	l.
10	7	18	INDEPENDENCE DAY	ForWidto 4118	Will Smith	1996	PG-13	22
_	-	-			Jeff Goldblum Anna Paguin	-	-	۳
11	9	7	FLY AWAY HOME	Calumbia TriStar Homa Video 82433 Playboy Home Video	Jeff Daniels	1996	PG	1
12	12	5	PLAYBOY'S SPRING BREAK BEAVIS & BUTT-HEAD	Uni Dist. Corp. PBV0804 MTV Music Trievision	Various Artists	1997	MR	15
13	15	5	LAW-ABIDING CITIZENS	Sony Music Video 49315	Animated	1957	NR	1
16	12	5	PLAYBOY'S FAST WOMEN	Playboy Home Video Um Dist, Corp. PBV0819	Various Artists	1997	NR	1
28	12	5	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12
16	14	5	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	MK	t
28	12	5	CASINO >	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	1
28	12	12	GREASE ▲*	Peramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	Ľ
28	12	12	Mark Hamill			1995	PG	13
20	12	10	AB FAB: THE LAST SHOUT			1997	MR	15
28	RE-E	HTRY	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel I. Jackson	1996	R	15
28	NE	wÞ	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR.	15
28	27	35	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14
24	-	RTRY	COMPLEAT REATLES	MGM/UA Home Video	The Beatles	1982	MR	9
28	13	13	MATILDA	Warner Home Video 700155 Columbia TriStar Home Video 86863	Danny DaVito	1996	PC PC	,
26	21	7	SHOWGIRLS	MGM/IIA Home Wideo	Rhea Parlman Elizabeth Berkeley	1995	HC-17	1
28	34	5	Warner Home Video 905525 Kylu		Kyla MacLachian Not Listed	1995	-	2
_	-	-		Walt Disney Home Video	Tom Hanks	-	168	⊢
28	40	33	TOY STORY	Buena Vista Home Video 6703	Tim Alles	1996	6	26
26	NE	₩ ▶	BARB WIRE THE WALLACE AND GROMIT	PolyGram Video 9006399273 BBC Video	Pamela Anderson Lee	1996	HS	1
30	RE-E	NTRY	GIFT SET	FoxVideo 4101059	Animated	1996	MR	1
31	RE-B	KTRY	VERTIGO	MG//Universal Home Video Uni Dist. Corp. 82940	James Stowart Kim Novek	1996	PG	1
32	28	20	311: ENLARGED TO SHOW DETAIL ●	PolyGram Video 4400439253	311	1996	NR	1
33	20	7	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1955	PG-13	3
34	NE	wÞ	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Kern	1997	NR	1
35	NE	wÞ	BARNEY'S COLORS AND SHAPES	Barney Home Video The Lyons Group 2016	Various Artists	1997	NR.	1
36	NE	wÞ	A WALK IN THE CLOUDS	FoxVideo 8900	Keanu Reeves Arthony Quinn	1955	PG-13	1
37	22	8	12 MONKEYS ©	MCAUniversal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	я	1
	35	2	UP CLOSE AND PERSONAL	Touthstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pleiffer	1996	PG-13	1
38		1	THE SAINT: THE FICTION MAKERS	And Home Entertainment Live Home Video 51320	Roger Moore	1966	101	1
_	NE	WÞ						

Adam Sandler stors in o

hilarious comedy that scores a hole-in-one for gut-busting wit and autrageous slapstick. When a hockey player discovers he has an amazing golf swing, he brings his ferocious temper and outpro golfers' tour.

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MAPPY GILMORE IS A WINNER!

Adam Sandler has become one of Hollywood's hottest comic octors. And with over \$38 million at the box office, the former Saturday Might Live performer's got the oudiences to back it up.

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Increase sales with 12, 24 and 48 unit merchandisers.

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Entertainment Unicine Politing Steam Details SPORT

Adam Sandler Happy Gilmore



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Color/1 Hour 32 Mins. STEREO PG-13 Videocessette #82820 (\$14.98 s.r.p.) & digitality recorded



Color/1 Hour 30 Mins. STEREO FG-13 # Videocossette #82395 (\$14.98 s.r.p.) & records



A Full Wave Of P.O.P.

24-UNIT DISPLAY comes with one bonder card. Selection # 83255 Dimensions. Assembled. SZH x 17 3/4 W x 17 1/7 D



Also Available 12 - UNIT DISPLAY

yenes with one booder card.

Selection # \$2258 Demonsors. According 20 1979; 17 1/279; 6 1/270 Shipping carbon: 10"L x 7"W x 14 1/2"8 Nogle whost rides: 3 poses.

48 - UNIT DISPLAY tomes with one booder cord. Selection # 83778

Denomine: Assembled: 621/276x173/47Wx171/27D Shipping curton: 25 7/8"L x 18"W x 11"H Weight without videox. 91/4 promit.

After Frustrating '96, Retail Ready To Roll Out Red Carpet For DVD

■ BY STEVE TRAIMAN

NEW YORK-While no one expects DVD to have a serious impact on consetted for several years at heat several retailers-chains and independents already committed to VHS sell-through-are determined to

start the process this spring Everything came together for DVD at the January Winter Consumer Electronics Show in Las Vegas after a frustrating 1996. For a projected March 24 launch in seven key markets, Warner Home Video will have 32 titles, including some from MGM Home Video and New Line Home Video, both distributed labels, Sony's Columbia TriStar Home Video expects to have four titles for a Sony ectronics and Blockbuster promo-

tion in late April. Sony, meanwhile, will bundle two Columbia TriStar and two Sony Music titles with its \$1,000 player. Toshiba's two models, priced at \$599 and \$699, are packed with a \$25 coupon for Warner titles. The hardware hoopla includes Panasonic (two players shipped in February); Philips (one player in April tied to 10 titles from subsidiary PolyGram Video); Pioneer Electronics (one combination DVD/laserdisc player for \$1,000); and Thomson Multimedia, which delivered players in mid-

Fifty Blockbuster stores will have

kiosks sporting Sony players and the Columbia TriStar titles, says spokesman Jon Baskin, Sony is extending its ongoing Maximum TV promotion with the chain to give player buyers a card good for 10 DVD or VHS rentals. The promotion could be extended, depending on

'We will support DVD in all the Warner launch markets excent Dallas, where we don't have stores," says John Thrasher, VP of video purchasing for the 100-plus Tower Video store chain. There will be major DVD promotions at the two WOW! outlets, owned by Tower and the Good Guys, in Long Beach, Calif., and Las Vegas.

Thrasher has one big caveat: "If Disney, Fox, Universal, and Paramount can't resolve their concerns on copy protection, DVD could be MD [Mini-Disc] or DCC [digital compact cassette] sll over sgain.

Eyeing the potential of DVD as an incremental rental stresm, Movie Gallery purchasing and mar-keting senior VP Bo Loyd says the 860-store chain will promote Warn-er and Columbia TriStar titles "in those markets where we have stores." The chain is also talking with consumer electronics outlets in malls and other locations where there are obvious cross-merchandis-

In 75 of 270 Best Buy stores, "we

will be jumping in hard and heavy with a major commitment to DVD." says video merchandising manager Joe Pagano, Riding the Warner bandwagon, Best Buy has developed adjacent software and hardware dis-

ays. J&R Music World video huver Mary Jane Glaser says the New York store, an old hand at new formats, is men interested in the initial Warner and Columbia TriStar plans." A full array of hardware should be

Some 400 of the Musicland Group's Suncoast Motion Picture and Sam Goody locations are tied to the Warn er rollout. "We're looking to be in the seven key markets," saya Archie Benike, marketing VP for Musicland's mall stores division. think DVD has vast opportunities and, if promoted correctly, has everything going for it."

West Coast Entertainment hopped on the Warner bandwagon in the New York area in late March and will expand the rollout later this spring

Billboard.

8



A Toshiba DVD player is put through its pages. Units from various manufacturers arrived at retail in mid-March.

to about 50 stores in Boston, Indianapolis, Louisville, Ky., and Phil-adelphia, secording to executive VP Matt Prouve

Top Special Interest Video Sales.

8 WICE OF PARKET

Because be thinks both approaches are viable, West Coast will test both rental and sell-through of dinas

10.00

19.56

14 00

14 50

10.00

9.98

4.58

9 99

29 95

12 00

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services & supplies for the audio/video tape/disc industry, \$60 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the

Nashville region & country music genre. \$60 6. The Power Book Fall 1996 Edition: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock,

R&B, Top 40), Record Companies, Radio Syndicalors and Top 100 Arbilron Markels, \$75.

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s Supplier Catalog Numbe RECREATIONAL SPORTS...

- 1	1	4	3	PolyGram Video 8006390333	
П	2	4	47	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	1
	3	1	7	NBA AT 50 FoxVideo (CBS/Fox) 8450	1
П	4	5	19	THIS WEEK IN BASEAUL-20 YEARS OF INFORGETHBLE PLOYS & BLOOPERS Orion Horne Video 96002	1
	5	3	19	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	1
	6	10	7	NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	1
	7	8	9	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	1
Ш	8	7	366	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	1
П	9	6	197	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	1
•	10	13	13	PINSTRIPE DESTINY Onco Home Video 96012	
	11	11	15	FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	1
	12	17	19	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	
ı	13	19	41	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	1
1	14	RE-E	emer	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	1
Ц	15	RE-E	enter	SUPER SLUGGERS Orion Home Video 96001	1
1	16	14	273	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	1
•	17	12	63	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	1

des (C88/Em) 8426

53 NFL: 100 GREATEST FOLLIES

55 DALLAS COWBOYS: SUPER BOWL XXX CHAMI PolyGram Video 8006353633

18 18 13 ICE HOT

TITLE Program Supplier, Catalog Number

HEALTH AND FITNESS...

THE FIRM: AEROBIC INTERVAL TRAINING THE FIRM: ABS, HIPS & THIGHS SCULPTING 2 5 THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING THE FIRM: LOWER BODY SCULPTING CRUNCH: FAT BLASTER PLUS

THE FIRM: NOT-SO-TOUGH AEROBICS THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3 10 55 CRUNCH: FAT BLASTERS 25 THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS 8MG Video 80117-3 14 THE FIRM: LOW IMPACT AEROBICS

19.50 THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659 THE FIRM: TIME CRUNCH WORKOUT THE GRIND WORKOUT: FITNESS WITH FLAVA+ 6 65 17.00 THE GRIND WORKOUT: STRENGTH AND FITNESS® 19 12 %

14 11 15 17 CRUNCH: WASHBOARD ABS ABS, CHEST & LEGS OF STEEL 2000 KATHY IRELAND'S ABSOLUTELY FIT 18 19 CRUNCH: KILLER LEGS Anchor Bay Entertainment KATHY IRELAND'S ADVANCED SPORTS FITNESS UAV Entertainment 6549

◆ ITA gold certification for safe of 125,000 units or a dollar volume of \$9 million at ratial for thestically released programs, 25,000 units and \$1 million at suggested rate for nonthestrical tries. ○ ITA platform certification for safe of 250,000 units or a dollar volume of \$16 million at rates for thestireally released programs, or 50,000 units or \$2 million at suggested rate is nontheristical level. \$1997. Billioned@PF Communications.

14 93

CABLE SHOWS CORNER (Continued from page 59)

commercial for a product that will be in stores." A&E will further test awareness this year with its release of "Ivanhoe" at \$99.95 and "Jane Eyre" at \$19.95.

HBO Home Video has a double challenge: It must convince retailers that few viewers have seen its programming while touting HBO as a national brand. Cynthia Rhea, marketing VP for HBO Home Video, says the supplier created a campaign underscoring the fact that nearly 80% of housebolds don't

receive the service.

What the campaign does stress are the millions of consumer impressions HBO generates through broadcast and cable commercials. "From a video standpoint," she acknowledges, "we're a little schizophranic."

HBO lowers prices on its HBO Original titles about four to six months after release, mimicking the theatrical practice. "Retailers tend to classify everything that is not an A-title as a non-A-title," Rhen notes.

A-title as a non-A-title. Then notes.
"But, for instance, Mové Gallery
bas told us that they would much
rather buy an HBO original movie
than other B films. As a brand, they
know what it stands for: stars, budgets of 86 million-88 million, and offcable promotion that generates
demand beyond the HBO household

Releasing direct to sell-through is becoming more important to the label's future. Rhea says HBO Home Video will be releasing "best of" compilations of two of its original series, "Real Sex Bytes" and "Taxi Cab Confessions," priced at \$14.95, in June.

Brand recognition comes naturally to children's channels like Nick-elodeon and Nick Jr., which bask in a public glow that only occasionally includes grown-up fare. Demand for videos of such popular programs as "Rugrata" and "Allegra's Window" has risen, says Nickelodeon Video VP Catherine Mullally, but consumers want videos that are different than TV breadcasts.

Therefore, programs often are grouped thematically or focus on one character as a way of justifying the price tag for something that could have been seen for little or nothing. It's a vital addition, vendors suggest.

"Anytime we can add exclusive programming to say to the trade and consumers. This is a little bit different than you can see directly off the network, it makes our job easier," says Jack Kanne, Paramount Home Video sales and marketing executive VS

Paramount and Nickelodeon, both part of the Viacom empire, are discussing ways to enhance the perceived value of the label on video, Kanne reports. That could include adding footage not seen on cable.

Retailer reactions to cable branding have been mixed. John Thrasher, VP of video purchasing and distribution at Tower Records and Video, says the programs have to appeal to the younger crowd to which the chain caters. Tower evaluates titles on content rather than

by brand, be adds.

"For us, it's got to hit the right consumer profile," says Thrasher.
"We've done well with 'Ren &



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Ton Video Rentals

ı		4	h AIMA) HUHL	uiu
WEEK	WEEK	ON CHART	COMPILED FROM A NATIONAL	SAMPLE OF RETAIL STORE RENT	
THIS	TSA.	18	TITLE (Reting)	Label Distributing Label, Catalog Nursbe	Principal r Performers
			**	* No. 1 * * *	
1	1	4	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
2	33	2	THE FIRST WIVES CLUB (FG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
3	2	5	LAST MAN STANDING (R)	New Link Home Video Tyrner Home Entertainment N4507	Bruce Witis Christopher Walken
4	7	3	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
5	11	3	GLIMNER MAN (R)	Warner Home Video 14479	Steven Snegal Keenan Ivory Wayans
6	9	3	THAT THING YOU DO (FG)	FaxVideo 4343	Tom Hanks
7	ME	wÞ	THE LONG KISS GOODNIGHT (8)	New Line Home Video Turner Home Entertainment N4446	Grena Davis Samuel L. Jackson
8	10	4	2 DAYS IN THE VALLEY 00	HBO Home Video 91296	James Spader Enc Stoftz
9	5	4	SULLETPROOF (I)	MCA/Universal Home Video	Demon Wayans
10	3	10	PHENOMENON (PG)	Une Dist. Corp. 83006 Touchstone Home Video	Adam Sander John Travolta
	Ľ			Buena Vista Home Wdeo 8293	Kyra Sedgewick Frances McDormano
11	12	25	FARGO (II)	PolyGram Video 8006386931 Miramax Home Entertainment	William H. Macy Ewan McGregor
12	4	7	TRAINSPOTTING (R)	Buena Vista Home Video 9440	Jonny Lee Miller
13	6	7	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
14	8	8	THE FAN (R)	Columbia TrStar Home Video 82473	Robert De Niro Wesley Snipes
15	15	2	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude von Domme Natashia Hersdridge
16	17	3	BOUND (R)	Republic Pictures Home Video 6298	Jenniler Tilly Gina Gershon
17	14	11	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Hamelson Bill Murray
18	13	13	A TIME TO KILL (%)	Warner Home Video 14317 *	Matthew McConsughe Sandra Bullock
19	16	3	THE HUNCHBACK OF NOTRE DAME (C)	Walt Disney Home Video Buena Vista Home Video 7955	Animated
20	19	8	IL POSTINO (PG)	Misamas Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
21	21	6	FIRST KID (PD	Walt Disney Home Video Buena Vista Home Video 7896	Sinted
22	18	6	FEELING MINNESOTA (II)	New Line Home Video	Kearsu Recons
23	20	16	THE ROCK (I)	Turner Home Entertainment N4412 Hollywood Pictures Home Video	Cameron Dinz Sean Connery
24	22	6	FLY AWAY HOME (FG)	Buena Vista Home Video B887 Columbia TriStar Home Video	Nicolas Cage Anna Paquin
25	-	12	FLED (II)	82433	Jeff Daniels Laurence Fahburne
-	25	1		MGM/UA Home Viduo 905763	Stephen Beldwin
26	23	10	ESCAPE FROM L.A. (II) HONEY, WE SHRUNK	Paramount Home Video 332493 Walt Disney Home Video	Kart Flussell
27	40	2	OURSELVES (%)	Buena Viota Home Video 2795	Flick Moranis Mariel Hemingway
28	29	8	BAD MOON (II)	Warner Home Video 14910	Michael Pare
29	26	13	TIN CUP (II)	Warner Home Video 14318	Kevin Costner Rane Russo
30	28	13	CHAIN REACTION (PG-13)	ForWideo 0413065	Keanu Roeves Morgan Freeman
31	27	9	EDDIE (FG-13)	Holywood Pictures Home Video Busna Vista Home Video 8949	Whospi Goldberg
33	26	8	SHE'S THE ONE (I)	FurVideo 4119	Cameron Diaz Jeonder Assistan
33	NE	w>	AMERICAN BUFFALO (II)	Everymen Entertainment 10053	Dustin Hoffman Dennis Franz
34	NE	wÞ	SUPERCOP (R)	Difference Home Video Butha Vista Home Video 9678	Jackie Chan
35	30	6	TREES LOUNGE (II)	Live Home Video 60291	Stove Buycemi
36	35	3	HARRIET THE SPY (PS)	Paramount Home Video 4225	Mctelle Trachtenber
37	39	12	WELCOME TO THE	Culambia TKStar Home Video	Rose O'Donnell Heather Mataracco
38	31	8	DOLLHOUSE (R)	82563 Miramax Home Entertainment	Johnsy Deco
-	-	1	***************************************	Sunta Vista Home Video 8999	Shelley Long
39	38	6	A VERY BRADY SEQUEL (FG-13)	Paramount Home Video 332443 Republic Pictures Home Video	Gary Cole Kiefer Sutherland
40	32	4	FREEWAY (ID	6248	Reese Witherspoon

◆ TfA gold certification for a cirrimeter of 125,000 units or a dollar volume of \$9 million at stall for theatinically relassed programs, or of at least 25,000 units and \$1 million at suggested relial for contribatinate the Sec. Of The platinum conflictation for a minimum sale of 20,000 units or a dollar volume of \$18 million at relial for theatincally released programs, and of at least, 50,000 units and \$25 million at legislated relial for motheracted tible. O 1979, RibbourtipPP Communications.

ANIMATORS (Continued from page 51)

armatures, haven't really changed," be says. "We even use the same sort of

Although the company has a World Wide Weh site that gets 250,000 hits a month, it isn't spending a lot of time

developing Internet content. "Now the Internet is only a distraction," says Lord. "We're very busy on other projects and are already cre-

atively stretched." The duo goes to great lengths, however, to provide viewers with good storytelling, "No amount of technical bril-

liance replaces good storytelling," says Lord. "There's nothing terrihly mod-ern about 'Wallace And Gromit,' and we haven't tried to pick up on the latest youth trend and explode it."

Lord says the "Wallace And Gromit" eries, which follows the adventures of

a British bachelor and his loyal dog, was not intended for an international audi ence. A third short, "A Grand Day Out." completes the trilogy.

"It's proven to appeal to every audi-ence," says Lord. "And that makes British people feel good about our own culture and says that we don't have to pretend to be something we're not to succeed in Europe or America Although Sproxton and Lord say their clay-model stars haven't retired,

they're on a well-deserved holiday. The line also lives on in books and a CD-ROM. A second CD-ROM release is due out at the end of the year. "There's a huge demand for them,

says Lord. "It's almost irresistible," adds Sprox-

But a number of issues prevent Aardman from releasing new "Wallace And Gromit" shorts.

For instance, Lord and "Wallace And Gromit" director Park are working on a full-length stop-frame animated movie that is being co-developed by producer Jake Eberts, who produced "Dances With Wolves" and "James And The Giant Peach." Production won't start until March 1998. Park and Lord have written the story, but Lord won't. disclose any details. The script will be written by Jack Rosenthal, a popular British television writer.

"We're not trying to make a hig fancy elaborate story just because it's a feature," says Lord. "On the other hand, we don't want to pull any punch-

The other factor figuring into the equation is a quality issue. Although Aardman has a full-time staff of 50, with freelancers adding another 20 to 30 animators, the studio is stacked with other projects. "We just couldn't do it properly and

would have to farm it out to other people," says Lord, "hut I expect it will work to our advantage, because when we do come back, people will be waiting for us." The quality issue has also stopped

Aardman from making television deals to produce series. However, the company will be producing a 13-part British series based on a character called Rex the Runt, which Sproxton says has been in development for the last six years. Each episode is only 10 minutes long. "That's two hours of work for us

says Sproxton, "which is an industrial output for us." He says the company has been approached by American broadcasters

to produce other series, but none is willing to sign them until they see a finished product. "If they love it, they'll want 120

episodes by tomorrow," says Sproxton, "And how the hell do you satisfy that and maintain the craft

Ton Music Vidane

WEEK	WEEK	Опсния	COMPILED FROM A NATIONAL SAMPLE OF RETAIL S' REPORTS COLLECTED, COMPILED, AND PROVIDED I	TORE AND RACK SALES		
THIS WE	LAST WI	WKS. CP	TITLE, Label Distributing Label, Catalog Number	Principal Performers	lype a	
			* * NO. 1 * * LES MISERABLES: LOTH ANNIV, CONCERT		П	
1	1	26	VC Cotambia InStan Home Video 88703 WHO THEN NOW?	Various Artists	UF	
2	2	2	Epic Music Video Sony Music Video 50153	Kom	LF	
3	3	19	THE COMPLETE WOMAN IN ME PolyGram Video 4400450693	Sharia Twain	UF	
4	4	21	ENLARGED TO SHOW DETAIL ● PoyGram Video 4400439253 OUR FIRST VIDEO ▲**	311	U	
5	8	169	Duebter Video WarnerVision Entertainment 53304	Mary-Kata & Ashley Olsen	SF	
6	18	21	WOW-1997 Sparrow Video Chardent Drst. Group 1615	Vanous Artists	UF	
7	5	19	NO BULL: LIVE AT PLAZA DE TDROS, MEXICO Clektra Entertalmment 40192	ACIDO	UF	
8	9	22	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	UF	
9	8	160	LIVE AT THE ACROPOLIS &* Private Music BMG Video 82163	Yanni	UF	
10	14	94	PULSE A' Columbia Music Video Sony Music Video 50121	Pink Floyd	U	
11	13	74	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevia Ray Vaughen & Double Trouble	Į.F	
12	10	19	THE EVOLUTION TOUR: LIVE IN MIAM1 Epic Music Video Sony Music Video 50149	Glona Estefan	U	
13	12	12	GET SERIDUSI MCA Music Vigeo 11557	Ray Slevens	LF	
14	11	127	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wallers	UF	
15	15	4	THE VIENNA I LOVE Philips PolyGram Video 37967	Andre Rieu	UF	
16	RE-E	NTRY	HDMECOMING TEXAS STYLE ● Chordant Dat. Group 4626	Gesther & Frenchs	UF	
17	19	19	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	UF	
18	18	170	LIVE SHIT: SINGE & PURGE &* Elektra Entertainment 5194	Metallica	UF	
19	24	43	BAO HAIR OAY Scott Bros. Video 5055	Weird Al Yankovic	SF	
20	27	17	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Cettre Oion	Uf	
21	17	89	VIDED GREATEST HITS-HISTDRY &* Epic Music Video Sony Music Video 50123	Michael Jackson	U	
22	30	121	HELL FREEZES OVER ▲' Geffen Horre Video LIN Dist. Corp. 39548	Eagles	U	
23	RE-E	HTRY	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Farrely	U	
24	39	118	LIVE! TONIGHT! SOLD OUT!! A Geffen Home Video Uni Dist, Corp. 3954]	Nivera	UF	
25	7	5	WOMAN, THOU ART LOOSED!	T.D. Jokes	UF	
26	RE-E	NTRY	REMOTELY CONTROLLED Word Video 1696	Mark Lowry	UF	
27	26	30	THE BEATLES ANTHOLOGY	The Bootles	UF	
28	25	20	Capitol Video Tumer Home Entertainment 5323 SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	ur	
29	26	6	NO GREATER SACRIFICE	Ray Boltz	U	
30	31	18	Word Video 52270 TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN Par Carry Video 4400452553	Nicean	U	
31	RE-I	KIRT	SOMETHING HEAUTIFUL •	Geither & Friends	UF	
32	-	wÞ	Chartest Dist. Group 4623 LIFE, LOVE & OTHER MYSTERIES	Point Of Grace	UF	
33	23	52	Wed Vices 2653 THE VIDEO COLLECTION: VOL. IS	Garth Brooks	UF	
34	23	153	Capitol Video 77820 \$19.98 HOME VID CLIFF'EM ALL! ▲	Metalica	u	
35	22	19	Elektra Entertainment 40106-3 LIVE AT THE ISLE OF WIGHT, 1970	Jimi Hendek	U.	
36	-	MIRY	White Home Video 72301 UNPLUGGED ●	Kea .	UF.	
37	34	59	PhyGram Video 80063003825 LIVE AT MADISON SQUARE GARDEN A	Mariah Carny	n n	
-	-	-	Counting Music Video Sony Music Video 50134 CRANK IT UP		a	
38	29	21	Warrer Reprise Video 3-38460 A TRIBUTE TO STEVIE RAY VAUGHAN	Jeff Forworthy	1	
39	28	34	Epic Music Video Sony Music Video S0144	Various Artists	UF	

C RNA gold cert, for sales of 25,000 smits for video slights; ● RNA gold cert, for sales of 50,000 units for Sir or EF videox. A RNA plainburn cert, for sales of 50,000 units for video singles, ▲ RNAA plainburn cert, for sales of 10,000 units for 5 or U videos, ○ RNA gold cert, for 25,000 units for 50° or EF videos certi-led gene to 4 per 11, 1991; • RNAA plainburn cert, for 50,000 units for 50° or U videos certified gene Agril 1, 1991. I fingle from 5° Sportnern, 15° videos (1997, BlobardelP) Communications

Reviews Previews

POP

► VARIOUS ARTISTS The Simpsons—Songs in The Key Of Spring-field (Original Music From The Talevision

PRODUCER: All Cleaner Rhine 72723

Fans of the animated TV hit "The Simp sons" have long known that one of the program's highlights is its music—as witty, irreverent, and brilliant as the show itself. From the opening theme to such side-splitting staples as "Bagged Me A Homer," "Who Needs The Kwik-E Mart?," and "Senor Burns," the album features the talents of composer/producer/music supervisor Alf Clausen, film composer Danny Elfman (who authored the title theme), the "Simp-sons" cast, and such musical guest stars as Tony Bennett and Tito Puente. An endlessly entertaining album, and an hommage to one of television's most

The Moon Of Manak

PRODUCER, Peter Demoney Dorothy Lamour, the screen star who died in September of last year, was as attractive in song as in a sarong. This is a generous collection of 25 tunes recorded between 1937 and 1943, which means that some of the Bob Hope/Bing Cros-by/Lamour songs from their "Rond" pictures are included. Besides the haunting title cut, there are weaker ballads that also employ the word "moon" in the lyrics, along with fine ballads still known today, among them "The Man I Love," "I Gotta-Right To Sing The ""It Had To Be You," and "This Is The Beginning Of The End." Lamour sings with warmth and an appealing vulnerability. A disc with entertaining nostalgia going for it. Contact Koch

COUNTRY

PRODUCER: Barry Beckett Dising Tide 53044 Fans of country harmony singing are embracing this new group's debut sin-gle, "If She Don't Love You," and with good reason. Crisp production, good song selection, and smooth vocals make an impressive package. Trio includes lead singer John Dittrich, formerly with Restless Heart: Ron Hemby, from gospel group the Imperials; and Charlie Kelley, who was with Doug Stone. This set may well signal a trend toward an Eagles-oriented country rock that still

remains within country music's parame-

JAZZ

Images PROOUCER: Devels Marks Contemporary 14081 Another musical hurricane sweeping up from South Florida, this one has at its eve the 29-year-old bass player and

SPOTLIGHT



SLOAN . One Chord To Anoth PRODUCERS Sken The Enclave 11708

Canadian rock quartet formerly on Geffen's DGC imprint lands on the Enclave-the label run by former Geffen A&R maven Tom Zutaut. More than a music business story with a happy ending, bowever, Sloan's newest record is a gem that promises to appeal to fans of power pop and quirky alternative rock. The band has distilled sources as diverse as the Eels, the Replacements, and the Beach Boys into a wholly original sound fit for college, triple-A, and commercial modern rock outlets. Highlights include the twisted piano ballad "A Side Wins"; the catchy, horn-spiced "Everything You've Done Wrong"; the Violent Fermos-like "The Lines You Amend"; and the swampy "Take The Bench." A welcome

composer Dennis Marks (another University of Miami prodigy), whose talents are only a few steps from aweso Leading a local quintet of remarkable musicians, especially trumpeter John Bailey and tenor man Todd DelGuidice, Marks and company hit where energy and execution intertwine. Ripsnorters like the opener, "Direct Line," and "What The Devil . . . ," with its "Con Alma"-like shifting barmony, or the lyri-cal "Images," are evidence that some of Marks' tunes may have the stamp of re jazz standards. Ob, did we tion drummer James Martin? Whos!

SPOTLIGHT



BEN FOLDS FIVE Whatever And Ever Amen

PRODUCERS: Calve So urnern & Ben Folds 550 Marie Frie 92224

As anget-ridden as Nirvana, as my cally inventive as Joe Jackson, and as shumelessly dynmatic as Queen mis leadingly named trio Ben Folds Five debuts on a major label after a highly acclaimed indie debut and a subsequent bidding war. As talented as he is irreverent, hand leader Ben Folds makes more noise with an acoustic piano than many front men have with an electric guitar and an arsenal of electronies. Highlights of an energetic, unpredictable set include the ou operatic "Fair," the syncopated "Kate," e frenetie "Stevens Last Night Ir Town" (featuring members of the Klezmatics), and the jazzy "Selfless, Cold And Composed." Like most acquired tastes, this one gets more satisfying

REGGAE

By The Rivers Of Babylon: Timeless Hymns Of

COMPLIATION PRODUCER Rental Grees chie 45031

The Benedictine Monks of Santo Domin go de Silos can't hold a chillium pipe to the anti-Babylonian chorale of Grounation chanters on this killer collection. which assembles all the tradition greats: Ras Michael & the Sons Of Negus, the Abyssinians, the Melodians, Count Ossie & the Mystic Revelation Of

VITAL REISSUES®

SOPHIE TUCKER Some Of These Days

One of the giant talents of the vaude was a vocalist of far ereater conse-

ville era and then some, Sophie Tucker quence than she was given credit for She was more than a purveyor of "sug justify her identity as the "last of the red-hot mommas." The listener gets two lovely performances right off the hat, one the sentimental "My Yiddishe Momma," the other "The Man I Love, along with "The One 1 Love (Belongs To Somehody Else)" and "Magnin' Low." Her signature songs are also in this 24-song survey of recordings made between 1922 and 1936, such as "Some Of These Days," "After You've G and "There'll Be Some Changes ""After You've Gone,"

Made," Whether on standards or special material, Tucker could really put

HOMER & JETHRO

America's Song Butchers: The Weird World Of Homer And Jo

UCER- Miles Recogns Razer & Tie 2130 If you've ever wondered where Cledus T. And these may were the real deal when it came to song parody. Beside excellent musicians. Homer & Jethr were spot-on paredists of country and pop hits from about 1950 to 1970, from "Misty" to "Sixteen Tons" and "How Much Is That Hound Dog In The Win dated, but some of it stands up surp ingly well, such as "I'm Movin' On No. 2."

SPOTLIGHT



PRODUCERS Various

Pres Wires 7463

naica's premier harmony group delivers another typically superb set, making one wonder if the formerly Grammy-nominated duo will finally get its just due with "Tension," The title track is a gloriously beautiful lament, sharing a grievous tale of struggle inside Kingston ghettos like ma, the anthem cut here in both hard-edged and poignant acoustic incarnations. Equally winning is the paean to the Japanese reggae scene on "Fukuoka." Distinguished co-pro-ducers/singers Freddie MacGregor and Noel and Dalton Browne also he add new luster to early-'70s Wailing Souls classics like "Mr. Fire Cole Man" and "Row Fisherman Row." A perfect menu for body, heart, and

Rastafari, the Ethiopians, and Culture, as well as Joe Higgs, Rita Marley, Judy Mowatt, and Yabby You & the Prophets, all parties singing like angels. Truly inspirational.

+ IIICIANO Messenger

PRODUCES PARIS "FARIS" Burnel Island Jamaica 7362 The brightest new star on the Jamaican conscious scene brings forth his long-

aind and not to be miss

awaited follow-up to his Island Jamaica debut, "Where There Is Life." This is a deeply infectious release, his rich vocale gliding on the smooth-rolling crest of unique tracks like the Latin-tinged "Life." jazz-grooved "Rainy Days," the affecting "Friend In Need," and the (with hope) hitbound ballad, "How Can You.

LATIN * BLOQUE DE BUSQUEDA nodes, Emonto Ocomor

nebru/Serry 82205 This rock octet's riveting raft of biting is backed by edgy African/Andean/ ean-rooted sounds, proving aga that Colombia remains a rich musical lode for vital repertoire. Stateside college and noncommercial outiets surely will latch on to such extremely hip entries as "Cur-rubuco," "Rap Del Rebusque," and "Hay In Dago En El Bago

WILFRIDO VARGAS Hoy PRODUCERS WITE

do Vargas, Chery Jiménez Ariola/BMG 68222 On his latest effort, the veteran mercuquero offers a nod to the "meren-

house" tempos currently in vogue with the solid, disco-merengue thumper "Alalalele." But the album's best radio prospects are such straight-up prospects are such straight-up merengue trucks as "Mi Corazón Está Sufriendo," "Me Gustan Todas," and "Me Dejaste." "Me Dejaste" features the capable vocals of Vargas' daughter

CLASSICAL

SINGS OFFILISSY James Levine, piano PRODUCER: Grace Row Sony Classical 67190

The voice of Górecki's Third Symphony, Romantic lieder, Rodgers & Hammerstein songs, and scores of prime opera roles, American sonrano Dawn Unshaw is one of the classical world's most versatile singers-not to mention one of its most likable. Here, she has her way with a set pheric mélodies by Gallic ger Claude Debussy. With limpid grace and a bell-like tone, Upshaw moves through these dreamy settings of artful French noetry (Vasnier, Baudelaire) as if born to sing them. An intoxicating album.

NEW AGE **ERIC TINGSTAG & NANCY RUMBEL**

PRODUCERS, Frir Tionstad & Nancy Rumbel Eric Tingstad and Nancy Rumbel return

to their roots on "Pastorale." They dump the rhythm section and concentrate on intimate duets for guitar, oboe, and ocarina. The album occasionally lapses into polite classical "reception" music, but the pair also creates some beautifully nate spaces with Tingstad's son times multitracked enitar filierree and nbel's knack for litting oboe lines. Their delicate interplay embraces the soaring "Elysian Fields," a brooding "Savannah," and a Renaissance-tinged "The Jester"—the latter with Rumbel playing ocarina, "Pastorale" is a refin and elegant album, crafted by two gifted

WORLD MUSIC * KEVIN BURKE'S OPEN HOUSE Hoof And Mouth

Green Linnet 1169 The third isbel release from acclaimed violinist Kevin Burke's Open House is another gem of Celtic-based world music, bringing traditional harmonic sources together with those from not only the U.S. Serbia. With Mark Graham on vocals, harmonics, and clarinet; Paul Kotspish on guitar and mandolin; and Sandy Silva on foot-dancing percussion, listeners will be immediately drawn to their bracing, sharp-edged medleys of traditional themes (sometimes mixed in with original nals). More territories are delightfully explored in the balkanized dropes of "The Okarina/The Tattoo"; the title track's blues harp sole with Silva-footed accor niment; and Graham's "Oedipus Rex," a catchy, surprisingly concise retelling of the Greek tragedy as a country/Celtic story-song ("You killed your pa and married your ma/They don't even do that in Arkansas . . . "). Also includes an offbeat, folkish arrangement of the Laura Nyro classic "And When I Die."

ALBUMS: \$P\$1,00f. Relation formed by the roles of the As discrete special difference in the behalf of might fill fill by the Research filter (behalf of the relation of the re

Reviews & Previews



POP

PRODUCERS Michael Jackson Total Stay WRITERS: M. Jackson, T. Riley, B. Bottmill PUBLISHERS MagyL.A. & Switzerland-Warner-Tamer lane, BMI; Zomba Enterprises/Donnil, ASCAP

REMOTERS, Tony Moran, Farley & Heller, the Fugees Epic 09961 teh Sangi (cassath single)

Jackson serves up one of five new tunes
on "Blood On The Dance Floor: HiStory In The Mix," an album that also revisits selection of tunes from 1995's "HIStory in dance-savvy remixed form. Produced by the artist with Teddy Riley, this track by the artist with revery sure; chugs with a pleasant jeep-styled groove smacking vocal and a harmony-laden hook that is downright unshakable. In keeping with the theme of the album, a batch of remixes is also offered effective ly refashioning the song to suit a wide variety of radio and club formats. The Pugees strip the track down to its most basic elements, shining a light on the song's raw funk learnings, while Farley & Heller fly in the opposite direction hy revving the party up to a spirited Europop pace. By rebuilding the song into a is-in-the-air disco anthem, To Moran provides the remix that will appeal to many listeners. Regardless of the version, expect to hear a whole lot of this

winning ism over the next couple of ► BLESSID UNION OF SOULS I Wanna Be

PRODUCERS. Errosia, C.P. Rott WRITERS, E. Sloan, J. Pence, Emosia, E. Hedges

PUBLISHERS: ENI-April/Tosha/Shapiro Bernstein, ASCAP EMI 11688 (cassette singho Will the dreaded sophomore jinx infect this band? Not likely. This strumming rock-ballad preview into Biessid Union Of Soul's enonymous second disc has all the markings of a youth-driven smash. It combines a charming declaration of devotion with a smooth melody, a memorable chorus, and an endlessly earnest lead vocal "I Wanna Be There" sounds like the theme to a movie or a "Party Of Five" television episode. And that's a real good

► ROBERT MILES Fable (9.50) PRODUCER: Robert Miles WRITER R Concine PUBLISHER: Warner Tamerlane, BMI

Arista 3295 too BMGI towards single Is there really a need to include the army of "Children" copycats when that song' originator has offered a new single? Of course not. On this third instrumental epic from the highly influential album "Dre land." Miles continues to blend racing dance beats with new age sweetened boards with a flair that is difficult to fully

duplicate or describe. You simply have to let the melody wash over your se while the groove inspires your body to ► TOAD THE WET SPROCKET Won't You Come Down (1002)

PRODUCER and letted PUBLISHER not listed

Tond's new album "Coil" is unbound into public consciousness with a frothy little confection that stresses the hand's knack for marrying jittery guitars with pure pop melodies. The production is carefully balanced between proression and swretness so that both rock and top 40 radio listen ers listeners will feel welcome to join the party. More than anything, this will sound great cranked on a car radio on a sunny

* BJORK | Miss You (1/25) WRITERS Rive H Sevention

PUBLISHERS: Famous/Sony U.K./Sony Tunes, ASCAP REMOVER R H. Factor Dektra 9800 cannon supe:
The time has come for pop radio program mers to finally make room for Bjork. This

gem from her current collection, "Telegram," shimmers with a spine-tin gling pop'disco groove, fluttering flamen-eo guitars à la No Mercy, and deliciously spicy salsa piano lines. All the while, Bjork warbles a wickedly contagious chorus in her distinctive vocal style. Radio needs to broaden its parameters and treat its listeners to this record. It could open the odgates for a refreshing new phase in

DONNA LEWIS Mother (3 44) PRODUCERS: Kevin Killen, Donna Lewis WRITER: O. Lewis*

PUBLISHER: Werren Chappell, ASCAP Attente 2075 (course single)
Listeners boping for a sequel to "I Love
You Always & Forever" will likely be dis appointed by this percussive ballad. While this song is nowhere near as appealing or infectious as that hit, "Mother" is actually a far more interesting and intelligent com-position with a performance that success-fully tests Lewis' limited but charmingly quirky voice. This one will need a champi-on at pop radio, but it's a limb that's worth stepping out on.

RHYTHMCENTRIC Your Love Is With Me too bring

PRODUCED and Sales PUBLISHERS Terrange/Play Our Music, 8MI, Rhythm CENTRIC, ASCAP REMOTERS M. Fenyllo, A. Ponzio, R. Federici, O. Mar-

tan 8019 (cassette soute) The Chicago dance/pop act that clicked with crossover radio last year with "You Don't Have To Worry" returns with an equally airplay-worthy jam. Despite a eatchy tune that is certainly attentiongrabbing, it's tough to get a grip on who or what this act is all about. There is nary the sign or mention of the singer or musi-cians in the label credits, though there is a detailed laundry list of the folks behind the 11(!) remixes of the song. The future and credibility of Rhythmeentric depends on the visibility of the actual perfo Step forward, folks! Contact: 201-483-

R & B

GOODFELLAZ If You Walk Away (3.56) PRODUCERS, Larry Robinson, Guy Route the Family

WRITERS, V.J. Smith, P. Lord, Peter Cox. PUBLISHERS: Arvenna/Leosun/Dodgy Songs/EMI-April

Goodfellaz are working overtime to estab lish themselves as a force to reckoned with in the male R&B arens. Their second welld single, "If You Walk Away," is a senti-mental ballad convincing their lady love to stay. Ladies will swoon over this tear jerker, as the Family Stand's lyrics succeed in flattery and romance while the Goodfellaz vocal delivery is impeccable.

SHANFILE Gidblend (4.14) WRITERS- K, Franklin, E. Williams, C. Macke HERS: No SaldFur-KayPoisley Peace, BMI

REMIXER Ken Franklin e Estadainment 73010 (co 910) (comunication

Need a little taste of Brandy-styled R&B? Shanelle is on the case, exuding ingénue glee and a savvy way with a lyric on this shuffling jeep jam. There are a few initial is on the single when she seems to be aping Brandy a little too much. But she does eventually find her own comfort ne, building to a vampish climax that will have programmers nitting up and tak-ing notice. Producer Ken Franklin sucsfully walks the tightrope between

familiarity and originality, kicking several mixes that could connect at both R&B and pop stations.

COUNTRY TRAVIS TRITT She's Going Home With Me

PRODUCER Don Was WRITER T THE PUBLISHER: Post Oak, BMI Warner Bros. 8692 (7-Inch single)

(3-10)

Tritt has the ability to wrap his distinctive voice around a variety of musical elements and always come up a winner. He do that on this tasty little tune, which boast an infectious, retro-spiced groove that will absolutely percolate on country radio air-waves. The song has a driving feel, remi-niscent of Johany Rivers' classic "Memphis," that will surely keep toes tapping all summer. Crank it up and play it loud.

MARY CHAPIN CARPENTER The Better To

Dream Of You carso WRITER: M.C. Carpenter Columbia 78488 (7-sech single)
Lilting and lovely like a warm be spring day, this song should find a wel-come home at country radio. Carpenter has crafted a sweet melody and a thoug ful lyric that make this sone highly lists le. This song is a gem on an album filled with multiple treasu

LEE ROY PARNELL Lucky Me, Lucky You

PRODUCERS: Lee Roy Parrell, the Hot Links, Miles Brackey, John Kunz WRITERS: L.R. Pernell, Gary No PUBLISHERS- Gary Nicholson, ASCAP, MRRIVSones of noi/Lee Roy Parnell, EMI Carner 3078 (Cf) overes

ll is the epitome of blu soul. This terrific new single from his forthcoming album demonstrates the talented Texan's many appealing qua from the great vocal perform distinctive slide guitar work to his skills as a songwriter. Parnell is one of country music's most underappreciated talents He consistently creates passionate music that combines heart and soul with road-house fun, and this is another prime exam ple of his unique artistry.

JOHN BERRY I WIII, If You Will 13-021 WRITERS: J.B. Jacobs B. Goodsum

PUBLISHERS: Zomba Enterp Good, ASCAP Capital 10391 (CD promo From its weeping steel guitar introduc through to the last few notes, this is a

solid country effort—countrier, in fact, than most of Berry's previous outings. The production and performance are firstrate and make for an enjoyable record. The romantic lyric is perfectly suited for weddings and will no doubt become a standard used at nuptials for years to

DANCE

Explosive (7.10) ICER. Future Sound Of London WRITER Future Sound Of London REMOXERS Future Sound Of Landon, Leon Mar, Cil, Kurtin

The second single from the U.K. act's deservedly revered "Dead Cities" alhum

is a vibrant mosaic of seemingly dispara sounds, including its assaulting rock guitars, plush electronic keyboards, and samtants from the Run DMC classic rap album "Tougher Than Leather." It's a kinetic combination that is equally pleasing at home or in a nightclub. "We Have Explosive" marks the first time in several years that the act has allowed outside pro ducers to remix its music, a move that results in nine vastly different and thoroughly satisfying versions. However, none

are as strong as the act's original record ing which requires the attention of both ing, which requires the attention of both underground clubheads and experimental

FRESHLY BAKED PRODUCTIONS FEATURING CLAY ACOX Time Kept Passin' too timing teters PRODUCER: Brent Leur

PUBLISHERS: Freshly Raked/Dogo, ASCAF Freeze 50118 (12-June sa

Freshly Baked is the brainchild of Seat-tle native Brent-Laurence, a producer/DJ with a shrewd ear for hard honce bests. He is bound by Ser. Seatuse heats. He is joined by San Fran cisco belter Acox for a jam that tempers its reverence for the '70s disco era with forward-reaching groove experimenta-tion. "Time Kept Passin' " snarkles with its rush of acoustic guitars and an anthemic chorus that will generate a round of whoops and yells during peak hour club sets. For a more underground flavor, check out the dub. It's not as good as the actual song, but it definitely pops with a handful of inte ons. Contact: 212-243-1189.

A C CHICAGO Here In My Heart (4/25) PRODUCER: James No

WRITER not listed PUBLISHER not listed Reprise 8688 (y/o Womer Bros.) (ca

The band spruces up its "Heart Of Chicago" best-of package with a new song that aims to combine the sugar-pop gloss of its Peter Cetera era with the horn-laden jazz of its prog-rock salad days. The result is mildly engaging, though not wildly com-mercial. Longtime fans will be smiling from ear to ear, but everyone else will probably scratch their heads in puzzlement CRAIG T. COOPER When You Love Semebody

PRODUCER Craig T. Cooper WRITER C.T. Cooper PUBLISHER: Cropick, ASCAP Sin-Drome 1214 (33 segs)
The second single from Cooper's lovely

set "Romantic Letter" once again show eases his wonderfully expressive guitar playing. The percussion conjures memo ries of Marvin Gaye's "Sexual Healis while Cooper unfuris a melody that will warm the hearts of jazz afficionados and any other mature listeners who hanker for a smooth and sophisticated distraction from the same of stuff crowding AC air-ROCK TRACKS

PRODUCERS: Sinan Paulson, the Jayhawks

WRITER LOAN PUBLISHERS. Absinthe American/Receipe \$684 (c/s Worner Bros.) (CD par Few bands can sound so joyful about

being so miserable. On this cut from "Sound Of Lies." the band infuses harm nious, almost Beatle-esque fervor into a melancholy tune. The layers of weeps guitars swiri and surround the hrain, while the song's dark verses give way to a chorus that has a sing-along bounce. It's a brilliantly crafted effort that will get all the rock radio attention it deserves. Can't wait to see what other tricks the band has up its collective please

DAVID BOWIE Dead Man Walking or or PRODUCERS: David Bowne, Reeves Gabriels, Mark Plat. IERS D Bown, R. Gabriels PUBLISHERS Tintoretto, BMI; Exploded View, ASCAP Virgin 12249 (CD prove)

The second shot from Bowie's "Earthling" opus continues to straddle the line between alterna-rock and underground dance culture. Although the instruments tion is darkly electronic, the beat is frenet ic and bright. It's a nifty contrast that is topped by scratchy guitars and Bowie's reliably fluid and dramatic phrasing. An essential modern rock radio entry that

ald actually make the transition into the clubs and onto pop airwaves, given a passionate champion or two.

* THE GATHERING FIELD Rhapsody In Blue

PRODUCERS: Dave Brown, the Gathering Field WRITERS B. Deaty, the Gathering Field PUBLISHERS: Bound To Be Music/Songs Of PolyGram

International, SMI antic 8081 (CD p

The Gathering Field had the misfortune of having its noteworthy debut, "Lost In America," released at the height of the similar-sounding Hootle & the Blowfis dia frenzy. Now that the playing field is a little more level, the time is right to give this fine band a second shot. The toe-tapping "Rhapsody In Blue" has all of the elements of a multi-format smash—jangly guitars, thoughtfully romantic lyries, an irresistible chorus, and instantly appeal ing lead and harmony vocals. What more do you want? Just play it!

RAP IN JERU THE DAMAJA Me Or The Pages (1/4) The Gury, OJ Premier WRITERS K I Davis C Mortio

Pearl, ASCAP Payday/fir 7441 (casens single) Always scientific in his approach and

delivery, Jeru delivers a seemingly unemotional spiel about love and money: A closer listen—to the second verse especially-places Jeru among the few who truly understand love and what it should bring. Backed by DJ Premier's simplistic piano licks and well-grounded drum and bass line, "Papes" should find a snur home ► REFUGEE CAMP ALLSTARS PRESENTS

MELKY AND DAY I Got A Love Jones For You PRODUCERS: Pras, Wyclef, Darryl Pearson

WRITERS M. Sedeck, D. Pearson, Pras. Wyclef, R. Murph, C. Johnson, R. Eskridge PUBLISHERS: Warner-Tarmertana/Ta Ta San Ko. ASCAP. embia 9910 temmo CCO

Refugee Camp Alistars Melky and Day attempt to spruce up the Brighter Side Of Darkness' "Love Jones" classic for the second installment from the movie soundtrack of the same name. Claiming alto and faisetto prowess, the two fall short in creating any excitement about their performance, never quite reaching any peaks expected from such sensual

BABYGIRL The Vibe :3 500 PRODUCERS, Ken E. Chill, Babygirl WRITERS- Babygirl, K.E. Chill PUBLISHERS, Support & Yo. ASCAD, Keepler, DMI REMIXERS: Ken E. Chill, Babygirt, Sir Charles Will Imperial/WGC/Pure 42471 (CD single)

Babygirl is a newcomer with a lyrical flair that transcends her youth. She flows with the skill that holds up well when slotted against even the most polished veteran. Her verses give way to a chorus that nicks the hook from the P-Funk clas-sic "Give Up The Funk." It's a somewhat clichéd move that doesn't serve Babygirl's rhymes as well as it should Still gars a rayine as wen as it second. Stin, this is a highly noteworthy jum that leaves ya wondering and hankering for what this hudding talent will come up SOUNDMASTER T. 2 Much Booty (in Da Pants)

PRODUCERS: Larry Sturm, Soundmenter T.

PUBLISHER: not listed REMIXER, Charle "Bable" Rosano I.O./Wree 425 (ate tehiben) (careette sins

Like most "booty" anthems, Soundmas T's "2 Much Booty" doesn't offer much rie-wise. However, the use of samples by lyric-wise. However, the use of samples I J.M. Silk and the late-'80s hip-hop/house style of music will most likely grab the attention of nostalgic listeners. The Down South Recipe remix also adds another party-rocking dimension to this rumpshaking crowd-pleaser.

SINGLES; PCRS (-b). New reviewer with the greatest chart potential. CRITICS CHOICE (+). New releases, regardless of potential chart subon, which the reviewer highly recommends because of their musical ment. NEW AND NOTEWORTHY Highlights new and INCLES * PLAS (p.), me receive when present curry perman character, character (p.) reserved assess, regionates or portract action, when or or investment in present extension process and continued as the present of the present action, when or or investment in present extension present in present action, when or or investment in present action, when or or investment in present action, when or or investment in present action in present act



CHILDREN'S

inutes, \$14.95 The follow-up to last year's "At The Zoo," this video is wilder and more exotic than ssor. Filmed on location at the Brookfield Zoo outside Chicago, the tape does the terms "live" and "action" justice A Noah's Arc of fascinating creats await preachool viewers, who will enjoy mat that rocks with 11 original songs With an emphasis on catching its subject at their most photogenic—pigs rolling in the mad and seals playing king of the hill on a rock, for example—the program displays a rainbow of specimens whose homes range from the rainforests of Africa to the wilds of Asia to the Great Lakes of North America. A fun and costeffective way to bring the world of ani ne to children. Contact: 800-243-8300.

WISHRONE A TAIL IN TWAIN Lynck Studios 40 minutes, \$14.95 This video proves that a terrier can clim right into the throes of classic literature and become a bona fide children's celeb. Another elever story from the "Wishbone" series, "A Tale In Twain" is based on Mark Twain's "The Adventures Of Ton Sawyer," with Wishbone taking on the protagonist's role. Tom the dog sets off to become a pirate with his good buddy Huck Finn while the folios at home mistakenly believe him dead. A parallel story finds Wishbone's owner seeking his or adventure during the dog days of summer when he discovers a mysterioue unmarker grave. Also new in the series is "Hercules I 'nlesshed " based on the sprient myth and a nice precursor to Dinney's upcoming summer animated film, "Hercules." Not to stray too far from the series' goal of encouraging kids to hit the library, each tape comes packaged with a lenticular bookmark and a chance to mail in for a free Wishbone plush toy.

HEALTH & FITNESS ESQUIRE- ALL SPORTS WORKOUT

45 minutes, \$14.95 ped with the seal of one of the most popular men's magazines around, this tape ildn't have a problem museling its way onto retail shelves that are dominated by workouts geared toward women. Alldy toning, calorie-burning, an just plain looking good are the goals of the well-rounded instruction, which is provid-ed by pro trainer Russell Brown. There's a sogment featuring moves that are helpful in training for athletics in general, as well. There's also a section that targets specific workouts that enter to such "racquet sports" as tennis and squash, "ball sports" ranging from basketball to soccer, and such "swinging sports" as golf and base-ball. Also new and in time for the beach weather is "Esquire: All Abs Workout." Contact: 818-879-9090.

TANGO PASSION

50 minutes, \$9.98

This title belongs in the fitness category only if the definition of a workout tape is stretched to the limit. Dance instructor Cal Pozo leads viewers through the basics of the American tango, which is a bit looser and easier to pick up than its Argenti cousin. Reginning with a scene of swirling m dancers that would make even Bas Luhrmann proud, Pozo provides slow instruction on the five basic tamen foot enta before switching camera

s so that viewers at home can get a look at the dance steps from both the front and back. He follows up with tips on bow polish moves while gliding across the or. Although Pozo is careful to point out to poli what the various steps are doing to firm buttocks and thighs, etc., and the cover of "Tango" and sister "Salsa Merengue" seem geared to the fitness genre, this is ore a dance instructional than anything else-and a good one at that.

DOCUMENTARY

A&F Home Vices

ninutes, \$29.95 This two-tape set explores, as much as it is humanly possible, the incredible world of domestic cats, which remain the only domestic animal whose behavior closely relates to their wild relatives. The series overflows with trivial facts, among them the revelations that there are 10.000 more cat owners than dog owners in the U.S. and that cats spend 16 hours a day sleeping. The series also includes history, an ites, and a seemingly endless parade of filmclips. But the knowledge will send catlovers into an ecstatic purr. The program also examines feline folklore, habits, and unique qualities. From the Hemingway e museum, home to more than 25 sixtoed relatives of the author's pet, to the room floor to the living room, it is broad in scope, but for many viewers, extremely close to home. Thoroughly entertaining, the beauty of this program that it provides in-depth information while ng those parts of a cat's nature we will never truly conquer.

THE SPEECHES OF SITTING BUILD

7 Home Video 25 minutes \$10.00 Although the speeches of many a work leader are chronicled in any number of videos, this tribute to Sioux chief Sitting Bull offers a history lesson as well. The newest addition to MPI's speeches collec-

ntary is bea rsted by Native American E. Donald Two Rivers and aggregates an emotional sam great leader. Highlights include his m ing with American representatives after the battle of Little Bighorn and his meet ing with exiled chief Joseph in Canada in 1876. Each reading is given historical conby archival photo and artistic renditions. Also new to the col-lection are "The Speeches Of Malcolm X." "The Speeches Of Our Founding Fathers & The American Revolution," and "The Speeches Of The Civil War." Contact: 708-

NORTH HOLLYWOOD SHOOT-OUT: TERROR ON THE STREETS OF LA

au minutes, \$14.95 News jumkies will want to take a look at this rush release, which reconstructs the events that unfolded when two heavily armed bank robbers held a Los Angeles neighborhood hostage Feb. 28. The tape includes on-the-scene footage and inter-views with police as automatic gunfire from the robbers whizzes overhead. In an sing segment, a gun-store owner, only tified as Bob, recounts how a panicked group of LAPD officers rushed into his store to "borrow" more firenewer. A LAPD detective also takes viewers back to the scene of the crime for added perspec-tive. The video does contain some graphic stage, including one segment of th dit shooting himself in the head. It's filmed from quite a distance away, but is still too shocking for younger viewers. CONTACT: 1-800-637-3555

ANIMATION

SICS

30 minutes, 55 minutes, respectively, \$14.98 each Two more Odyssey Productions blast out of the commuter and ceto the video shelf

der the SMV moniker. Don't mistake the first title for the home video release of the recent Ray Liotta sirplane disaster film, because this one is all about perception and hallucination presented as a cascading visnel ride. Ironically such nature settings as fields of flowers and rapidly changing skies seem to have inspired many of the virtual landscapes on parade here. "Com-puter Animation Classics" brings together 27 works from the early experimental years of computer animation in what can rightfully be considered a collector's item in the computer enimetion medium

LOOP CHIEF Catalogue Of Desires: Mrs. 3 (The Clear Whate Variants

The imusic World Wide Web site team with World Domination for an Internetonly release of electronic act Loop Guru's st work. Synthesizer-driven rhythe swiri through an ambient sonic landscape filled with minimal weeks and maximum grooves. Songs range from the nerve ("Catalyst") to the savory ("The Garden Of Unearthly Delight")-and all serve as an appropriate soundtrack to the stranger side of the Web. Hear all 20 complete tracks in RealAudio at http://www.imt com. For those who have a preference for

packaged goods, the CD can be purchased for \$10.00 (plus \$3 for shipping and han-dling) and includes a limited-edition bonus

tte, as well as a collector postcard,

sticker, and photo. NET TALK LIVE

This weekly radio program, which airs

Sundays at 10 p.m. in the Central time zone, offers useful news and informatio that will keep Webbeade wired to their Net Talk Live" originatee computers. on traditional radio at KLIF Dallas, is on TV through America One and is not. cast on the Internet to Web users, who can listen while they surf. An online chat enables computer users to ask questions about their digital dilemma during the show which is hosted by Laura Lewis and Jovan. The progra frequently directs listeners to the Web for an online scavenger hunt that leads to hidden content. A Web contest will award a Pentium computer to four win ners who register with the site. For something left of center, check out the archived outtakes from the show which come mostly at the expense of Macin-



THE BIG PICTURE Read by Cotter Smith lemon & Schuster Aude 4.5 hours (abridged), \$24.00. This fascinating tale begins as a realistic, sympathetic character study, but turns into something completely differ-ent. The story starts with Ben Bradford, who has always dreamed of being a pho tographer, but was bullied into law

ol by his father. Now a successful Bradford appears to have it all. But underneath the façade, his life is falling apart. He bates his job, be discovers that his wife is having an affair, and, before he can confront her, she threatone to divorce him and take their two young sons with her. Then the story takes a surprising turn, becoming an intriguing suspense thriller. Through an unexpected set of circumstances, Bradford takes on the identity of snother man (ironically, a man he despises) and carves out a new life for himself. The lis tener is held by the vivid details of the new life and the suspense of waiting to see bow long the ruse can last. Reader Cotter Smith is marvelous and literally disappears into the role of Bradford. He's so convincing that the listener for-gets that Smith's reading is a performance. The only flaw in the ar

ending, which is contrived and cliched. THE GREATEST STORY EVER TOLD By Fulton Oursier Read by Edward Herr

6 hours (abridged), \$24.95 Herrmann's sensitive and gentle reading is perfect for this classic work which

was first published in 1949. A noveliza tion of the life of Christ, Oursler's interpretation adds depth and bumanity to the story, filling in the emotional gaps with dialogue that modern readers and listeners will appreciate. For example, Herrmann humanizes the story of the birth of Christ by showing that Joseph was understandably hurt and confused to learn that his virgin wife was sudde ly with child. His own experience with an angel, who comes to him in a dream and reassures him, makes him believe the story is indeed true. This buman approach is a wonderful element in rater's novel. He sticks faithfully to the facts told in the Gospels and flesber them out without straying from the biblical version, Herrmann's reading shows the same respect for the original text. He does not perform the story or take on the role of the characters. Instead, he reade in a voice of reverence, like a storyteller encouraging listeners to gather round and bear a wondrous tale

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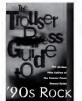
THE TROUSER PRESS GUIDE TO '90s Edited by Ira Robbins rireside Books 846 pages; \$24.95

If keeping up with the mass of "modern" rock sometimes seems a Sisyphean task, "The Trouser Press Guide To '90s Rock" is an ideal management tool. As previous incarnations of the book did with new wave and the college pop of the late "70s and '80s, this all-new fifth edition does an exemplary job of collating the product of the poet-"Nevermind" alternative revolution.

Using Nirvana's '91 album as a line of demarcation, "The Trouser Press Guide To '90s Rock" covers today's major-label superstars and mailorder obscurities with equal enthusiasm and completeness. As Trouser Press editor and driving force Ira Robbins aptly points out in his preface, "It's about the music, not the Equally beneficial for the record

geek and the cramming journalist, the new Trouser Press guide excels in its inclusiveness. That is, the book does its job by telling us what we don't know. The fleeting minutiae of Bsides, promo-only EPs, and band members' side projects are often given full consideration alongside album-length statements. This

approach invariably paints a more complete picture of such bande as Shudder To Think and Screaming Trees than do other, more restrictive listings. And for groups like Guided official releases is hard enough, so the generous entry here is a much-needed Baedeker to the byways of that band's sprawling discography. Another nice touch: the inclusion of infopacked profiles on such integral power-jazz acts as James Blood Ul-



ices, just keeping up with the

mer and Last Exit, as well as timely glosses on continuing influences like Neil Young and Frank Zappa. As with any critical tome, there are arguable judgments and perceptual

prejudices present. The entry on Pearl Jam, for instance, dispenses with the usual completist assessment in favor of short-tempered tersens No mention is made of the band's live promo album or many B-sides, which are some of the marketplace's most sought-after alt-rock rarities (with a few even gaining airplay). Such instances are the exception, though, and astute appraisals and lovingly compiled discographies the rule.

Fans of the previous edition of the Trouser Press guide are advised to keep ahold of their ragged copies: "The Trouser Press Guide To Rock" takes up where the fourth edition left off, only covering those acts who have issued albums since. cographies are reprised for relevant artists profiled in the fourth edition but generally not the review material, although the dots are connected admirably (from Hüsker Dü to Bob Mould to Sugar to Bob Mould, for example).

With about all you need to know from the Afghan Whigs to Yo La Tengo, the "Trouser Press Guide To '90s Rock" comes just in time. BRADLEY BAMBARGER

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BILLBOARD APRIL 12 1997

Update

LIFELINES

RIRTHS

Boy, Austin Youngjin; to Jeff and Hyon Berke, Feb. 7 in Los Angeles. Father is an entertainment attorney.

Girl, Sidney Nicole, to Jodi Dinkes Hurwitz and Mark Hurwitz, Feb. 13 in New York. Mother is director of ming for Automatic Productions Esther is VP of Home Entertainment Design.

Girl Helen Adair to Alison Rogers and Willis Alan Ramsey, March 25 in Nashville. Parents are singer/songwriters.

Boy, Samuel Paul, to Paula Mattioli and Glen Walker, March 26 in Burhank, Calif. Mother is a singer and songwriter. Father is founder of Digital Masters Studios.

MARRIAGES Tim Crich to Grace McLean, Feb. 26 in Las Vegas. Groom is a producer, recording engineer, and author.

Mindy Rickles to Edward Mann March 8 in Beverly Hills, Calif. Bride is the daughter of Don Rickles. Groom is president of the Mann Group.

William Ronald (Ron) Early, 59, of liver failure, Feh. 5 in Virginia Beach, Va. Early began his career as a manager and concert promoter in the Pittsburgh area, before relocating to Washington, D.C., to work for the Schwartz Brothers Record Distributors. He then served as huyer and manager for the Waxie Maxie's retail chain. But Early was probably best known for his work as an independent record promoter in the Washington, D.C.-Baltimore area. Since the early 70s, he has promoted titles for many of the top lahels, including Decca, Atlantic, Philadelphia International, and Polydor. In the late '80s, he became GM for the Washington Hitmakers label, then returned to inde ident promotion. He is survived by his david ter, Helen Burroughs; sons Rohin, William Ron Jr., and Joseph; and five grandchildren.

Happy Goday, in his late 70s, of an sclosed illness, March 18 in New York. For the past 24 years, Goday, a 45-year industry veteran, was called upon to specifically promote songs and instrumental mu ic from films to motivate votes on their behalf for Oscar and Golden Globe awards. In the last four years, he worked for Disney on such movies as "Forrest Gump," "Beauty And The Beast, "The Lion King," and "Pocahontas. His other associations included stints at 20th Century Fox. Paramount. Warner Bros., and Columbia, where he promoted music from such films as "Dr. Doolittle," "An Officer And A Gentleman," "On Golden Pond," and "Flashdance," among others. All told, Goday worked on music from films that landed a total of 47 Oscar nominations 17 of which carned Oscars Refore his movie studio associations. Goday was a VP at TRO, the music publisher. There, he helped promote such Broadway scores as "Stop The World—I Want To Get Off." "The

Roar Of The Greasepaint-The Smell Of The Crowd," and "Oliver?" Goday had a long-running personal and pro-fessional friendship with singer/songriter Charles Aznavour. At the time of Goday's death, be was working with Aznavour on a theatrical project involving Aznavour's music. A spokes oman for the family indicated that Goday's wife, Syhil, and daughter, Mace, would continue to work with Aznavour on the project

Jeffrey C. Ingber, 52, of a heart attack March 19 in Sherman Oaks. Calif. Ingber was an entertainment attorney whose clients included Neil Diamond, Natalie Cole, Linda Ronstadt, and Gladys Knight, among others. In addition to performers, Ingber represented a number of record producers and management, production, and publishing companies. He was ociated with several law firms over the years, before establishing his own. He is survived by his wife, Lynn; sons Kenneth, Michael, and Adam: his father, David; a step-mother; a daughter-in-law; and a brother and sister In lien of flowers the family requests that donations be made to the National Jewish Fund to plant trees in Israel or to AIDS Project Los Angeles

Fritz (Fred) Spielman, 90, March 21 in New York. A songwriter for more than 60 years with more than 900 songs to his credit, a dozen of which were hits, Spielman was the writer of "Paper Roses," a hit for Marie Osmond in 1973; "Shepherd Serenade," recorded by Bing Crosby; and "One Finger Melody," recorded by Frank Sinatra, Other artists who recorded his songs include Judy Garland, Doris Day, Lena Horne, Sarah Vaughan, and Shirley Horn. Some of his country songs were also hits. including "It Only Hurts For A Little While" and "The Longest Walk." Spielman, whose original name was Fritz Spielmann, was born in Vienna in 1906. He entered the Music Acade my of Vienna at the age of 12 and received his master's degree in piano

(Continued from page 43)

EMI)

Contemporary singles chart for more than a year. (The song has not yet

reverted back to Page from Virgin/

Most recently, Page wrote "Our

Time Has Come," the lead single

from the soundtrack to the movie

"Cats Don't Dance," which is per-

formed by James Ingram and Carnie Wilson, He's also been asked to write

a song for an upcoming Disney film.

Page is already reaping the bene

fits of the Sony/ATV Tree pact with

a recent collaboration with Tina

Arena and her producer Mick Jones

on a track for her forthcoming Epic

alhum. "That was a thrill for me," he

notes, "because I think she's a great

singer and Mick Jones has written

some of the greatest songs with For-

sition. Before coming to the U.S. in 1938, he had already established himself as a writer of film scores, cabaret songs, and musicals. In the U.S., he was a Hollywood studio songwriter in the '40s and '50s. Spielman also wrote scores for Broadway and off-Broadway musicals. An animated TV special, "The Stinglest Man In Town," with Walter Matthau playing Scrooge, was made into a suc ful stage musical. A widower, he leaves no survivore

Paul Denis, 86, following a long illness, March 26 in Riverdale, N.Y. Denis was an editor at Billhoard from 1931 to 1943. He began covering the vaudeville scene and also covered radio, burlesque, and nightclubs before being named the magazine's managing editor. He later moved to The New York Post, where he covered television, among other subjects. In 1969 he founded Daytime TV magazine. He is survived by his wife, Helen, and sons Michael and Christopher.



Express Yourself. Children's author Martha Southgate held a workshop for stu dents at the Bronx Leadership Academy in New York. Sponsored by Berte mann USA's World of Expression scholarship program, the workshop was part of an ongoing series that encourages creativity in New York high school students. in addition to the workshops, the World of Expression program awards a total of \$100,000 to New York public high school aeniors who demonstrata exceptional abilities in composing stories or songs. Young Audiences, a New York City arts education organization, serves as coordinator for the evants, Pictured, from left, are Dasia Washington, Young Audiences resident artist; Eurly Santana, Bronx Leadership Academy student; Southgata; Evie Wiener, Bronx Leadership Academy teacher; Barbara Torres, Bronx Leadership Academy stu nt; and Richard Hoehler, Young Audiences resident artist.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminare, and other events. Send information to Calendar, Billboard 1515 Broadway, New York, N.Y.

APRIL

April 5-10, Netional Assa. Of Broadcasters Coalereaca/MaltiMedia World, various locations, Las Vegas. 202-775-4970. April 15. "Correct Business And Local Traeds is The Mesic Indestry," presented by the California Copyright Conference, the Sports-men's Lodge, Studio City, Calif. 818-848-6783. April 10, Foorth Assual VH1 Honors, Unive Amphitheater, Los Angeles. 212-258-7883. April 15-19, Tie Pae South Festival. various

ocations, Neshville, 615-256-3354 April 16, Achievement la Radio Award Luecheco, the UJA-Federation honors Stan Gerber, the Essex House, New York, 212-836-

April 16-17, Mesic Radio '97, BAFTA, Lon den. 44-171-255-2010.

April 16, Fifth Asses! Living Legends Awards Dinnar, Fontainebleas Hilton Resort & Towers, Mismi Beach, Fla. 212-222-9400. April 16-20, Impact Super Summit Coe ers, Miemi Beach, Fla. 215-646-8001 April 17, World Music Awards, Sporting

Club, Monte Carlo, 33-9-325-4369. April 23, 32ed Annual Academy Of Country Masic Awards, Universal Amphitheater, Los Angeles. 213-462-2351.

April 23. SESAC Christian Masic Awards Hermitage Suite Hotel, Nashville. 615-320-0055

April 26, Black Entertaisment And Sports Lawyers Asso. Midyear Coaference, Chicago

Bar Assn., Chicago. 301-808-0161. April 26-Mey 2, Loodon Music Week, Basiess Design Center, London. 44-171-359-

3535. April 28-30, Billboard's International Latie Music Coeference And Awards, Hotel lateretal Miami 212-536-5002 April 28-30, LMNOP: The Mesic Coaler-

eaca la New Orleans, Poetchartrain Hotel, MARTIN PAGE SEES FRUITFUL ALLIANCE IN SONY/ATV DEAL

New Orleans, 504-822-5667. April 29-May 1, Fifth Assest Diract Response Television Wast Expo & Conferesce, Long Baech Convention Center, Long

Beach, Calif. 714-513-8463. April 30-May 2, 1997 Radio Oely Mosege-

ence, Phoenician, Scottsdale, Ariz. 609-424-6800.

MAY

May 8, T.J. Martell Foundation Humanitar las Award Dissar, is honor of David R. Glew, New York Hilton, New York, 212-245-1818 May 14-15, Marketiag With Coostry Music, Renaissance Nashville Hotel, Nashville

615-244-2840 Mey 16-18, Biz/Tech \$7 Conference, pre-sented by the Society of Professional Record-ing Services, New York Marriott, New York. 561-

641-6648 May 21-23, MIDEM Asle, Heeg Kong Con-ention and Exhibition Centre, Hong Keng, 212-

689-4220

May 21-25, National Assn. Of lade Record Distributors Conference, Fairmont Hotel, New Orleans. 606-633-0946. May 22-24, 13th International Copyright

Society (INTERGU) Congrass, Palais Palffy, Vienna, (49) 89-480-03281. May 23-25. Masicel Lastruments Asia '87/ Dance Tech '97, World Trade Centre, Singapore,

65-337-5574. May 29, Hemaeltaries Of The Year Award

Diagor, hozoning Report Murdoch, presented by the IJIA-Federation entertainment and mesic lestries division, Walderf-Asteria, New York 212-836-1126

JUNE June 3-5, Replitach laternational 1997,

San Jose Convention Centar, San Josa, Calil.

914-328-9157 Jane 12-15, The Original Mesic Mecca: Black Mesic Semiser And Expo, Athenaem Suite Hotel, Detroit. 810-745-9887. Jean 18, "A Toast To Frencis," music,

edcast, cable, and video divisions of the UJA-Federation honors Frances Preston, Essex House New York 212-835-1125 Jone 19-21, E3/Atlaata, presented by the Interactive Digital Software Assn., Georgia

World Congress Center and Georgia Dome, Atlanta, 800-315-1133. Jene 25, U.K. Commercial Redio Coavec-tica And Awards, Cemberland Hotel, London. 44-171-306-2603.

laborations with such accomplished ers as Bernie Taupin, Robertson, and Hal David with beloing him rofino bie skille

"Lyrically, I feel like I never really concentrated because I had so man good lyriclsts to work with, but learned a lot," he says. "At some point, I just felt like I understood the other dimension of a song, and in recent years, I'm concentrating much more on what I'm saving."

The challenge for songwriters today, Page says, is creating a balance between technology and emotion, and he cites such classics as "The Long And Winding Road," "Bridge Over Troubled Water." and "Amazing Grace" as a standard toward which he strives. "The intimacy of those sonox is where I feel as a sonowriter is the most special place to go. The spirit and the soul is everything to

eigner. "I'm such a fan of music," Page continues, "so I really try to suck in an artist's colors and style and then

sit down and create what [might be] the next stage for them-like what would it be like if Tina were to work with Tom Dolhy? I love becoming a kind of a chameleon, but when I write for myself, it's much more about

going into your stomach and chest and trying to find what you're about." That kind of depth is a distinctive quality of Page's writing-as is his spirituality—both of which, be says,

have developed as he's matured. "In the earlier years, you would write a song to suit fashions and moments in time, but in the later years, you write songs that you hope don't even look at that and that stan the test of time because their beart and passion is so powerful."

Page's strength from the begin. ning of his career was composing music, and he says that he's in the 'midapace" of understanding his craft overall. He credits his early col-

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Mason, Meet Luther. Luther Vandross recently came by the WJLB Detroit shop to visit with staff before his three sold-out shows at the Fox Theater. Here, Vandross, right, grabs a moment with air personality Mason.

Music Delivery Enters Digital Age Hard-Drive Systems Lead The Way At Radio

BY STEVE TRAIMAN

Recalling his days in the early '80s at WUVA Charlottesville, Va., David Wilson, staff engineer for the National Assn. of Broadcasters (NAB), says that station was among the first to shift from vinyl and tape to CD for programming.

A survey presented by the Recording Industry Assn. of Amer-ica at the fall NAB convention that year—1983—highlighted those first CD on-air experiences by several dozen pioneer FM outlets.

Today, Wilson says, "there's certainly an accelerated migration PREVIEW

toward all-digital, computer harddrive-based systems for music storage and delivery at FM and AM stations."

He adds, "It's not just the better digital quality. With the significantly lower costs for better conjument. a station can have almost all-electronic music delivery with no physical handling of an NAB cartridge, CD, or MiniDisc [MD], At the same time, the programming is easily integrated with traffic and hilling systems for a more seamless com hining of program material, com-

mercials, and station breaks. According to NAB statistics, there are 5,285 commercial FM stations today, virtually all heading for the digital domain. Of the 4,900 commercial AM stations, the estimated 63% that program music are also

going digital. As "digital" continues to he the industry buzzword (to the point that

it has crossed into the mainstream rnacular), vendors at the annual NAB spring engineering and tech-nology show, Saturday (5)-Thursday (10) in Las Vegas, will he touting their latest innovations—from CD DAT, and MD technology to harddrive delivery systems-all de-signed to make the joh easier, the studio more durable, and the station sound better than ever. The higgest shift in music deliv-

ery and storage is to computer hard drives, with major players Broadcast Electronics, Enco Systems, RCS, and Computer Concepts delivering the first 1- to 2-gigahyte systems in the early '90s. (One gigabyte is equivalent to shout 10 hours of stereo music storage)

Costs, however, were prohibitive, so stations used the drives mainly for production of revenue-producing commercials and jingles, with many outlets keeping their old NAB cart systems as backups for their CD

librarios "When hard-drive prices reached a certain lower level within the past year, hard-drive storage hecame very cost-effective, and music usage exploded," says Tom Rodman, manager of digital product marketing for Broadcast Electronics in Quiney.

The company had an AudioVault unit-with a typical 2- to 4-gigabyte storage capacity and now typically delivers at least a 9-gigabyte system (the equivalent of 5,400 minutes or about 1,500 31/4-minute music

trocks) "We custom-huild a system for each station," Rodman says, "and putting an 1,100- to 1,200-CD library on a hard drive is not uncommon anymore. A typical [9-gigahytel system runs about \$20,000 installed. We just sent out a proposal for a 100-

gigahyte system for a German hroadcast company. "What is really cool is the notion of sharing music at multiple locations," he adds. "If you had three studios in one building, you needed three copies. Now, with multiple stations in one network location, you

only need one programming source. You can also add a song to the playlist that will immediately transfer to other stations in the network via the computer's hard-drive system. With systems of at least 9 gigahytes installed at more than 400 stations at this time, and estimating a

25%-30% market share for Broadcast Electronics, Rodman estimates that more than 1.500 FM and AM stations are currently using harddrive units. "We see more than half of all sta-

tions owned by 25-30 'super groups' over the next 15 years," he says. "Digital hard-drive systems will let them leverage their investment in a way they could never do with remov able media" such as NAB carts, CDs (Continued on next page)

Premiere Stations In For A 'Big Bang' Network, NMCA, Disney Team On Music Series

■ BY DOUG REECE

LOS ANGELES-Premiere Radio Networks, the National Music Critics Assn. (NMCA), and Walt Disney World are hoping to make some noise in syndicated radio with the launch of "The Big Bang," a new monthly series of 90-minute performances and interviews featuring rock and country artists.

The first performance in an initial series of 24 was recorded March 16 at the Disney Institute, an on-site spa and recreation area at Walt Disney World in Orlando, Fla. The segment, which featured MCA country artist Trisha Yearwood, is expected to air on Premiere affiliate stations May 5.

Brian Mansfield, editor of New Country magazine and an NMCA member, conducted the interview. Likewise, all future interviews will be conducted by NMCA writers. Premiere Radio Network president/CEO Steve Lehman says "The NETWORKS & SYNDICATION

Big Bang," which will he a market exclusive for one rock and one country affiliate, is already showing strong drawing power "We're just starting to hook all

the acts, but there has been trem dous interest from all the lahels and we're getting ready to announce some very hig shows," Lehman says. "Some of the major radio concerts in 1997 will be aired via this series."

To allow its affiliates maximum flexibility, Lehman says future sodes will be offered on both CD and live satellite feed. In support of "The Big Bang,"

Premiere will also work with stations to offer flyaway packages, merchandise giveaways, and other contests. Some of these promotions will be tied to the Disney theme

Meanwhile, Disney broadcast manager Jay Williams says he will work to exploit the program and bol-ster Premiere's efforts. "As the venue, we're working on as

many ways as we can to support the series," says Williams. "Obviously, there will be some promotion for Walt Disney during each show, and from the standpoint of developing 'The Big Bang,' we will be working heavily with Premiere's local mar-

newsline... CASEY CLARIFICATION. Following last issue's profile of Casey Kasem, the vet-

(Continued on next page)

eran voice of countdowns clarifies that in a discussion of products he would not endorse, it is Frosted Cheerios, not traditional Cheerios, that he recently turned down for an endorsement. "Actually, our young daughter, Liberty, eats regular Cheerios quite often," Kasem notes. "Cheerios was also the first commercial spot I ever did, on radio's 'The Lone Ranger Show' a few thousand MOSTE SON

A SEA OF HITS. Atlantic Records scores five No. 1s on the radio airplay charts in the current Airplay Monitors, Billboard's sister publications. On the Adult Top 40 Airplay, Top 40 Airplay/Mainstream, and the top 40 Big Picture charts, Topwol is at the top with "You Were Meant For Me," while Mark Morrison tops the R&B Airplay Monitor's rhythm-crossover chart with his "Return Of The Mack" and Monica's "For You I Will" aces the R&B Airplay/Adult chart.

ADS UP. Radio ad revenues jumped 12% in Fehruary 1997, the 54th consecutive month of increases. Local revenue was up 9% over the same month a year ago, while national spot revenue soared 28%, according to the Radio Advertising Bureau.

APRIL FOOLS' HITS. A handful of giddy radio stunts: In Chicago, album rock WRCX (Rock 103.5) morning man Mancow Muller swapped places with crosstown R&B WGCTs Jeanne Sparrow. At KKDM Des Moines, Iowa, the station dropped the English language in favor of broadcasting throughout the day in Dutch, Greek, and Russian, among others. KHTT Tulsa, Okla., meanwhile went all-disco for the day



show-adds to her wardrobe with Jay Williams, broadcast manager at Walt Disney World, and Cori Chill Pruett, president of the National Music Critics Assn.

BILLBOARD APRIL 12, 1997

Adult Contemporary

₩	W.	2 WKS	WKS.	TITLE ART	TIST
①	2	2	9	* * * NO. 1 * * * ALL BY MYSELF 500 MUSIC 70529 - CELINE C L with in	NON
2	1	1	26	UN-BREAK MY HEART ◆ TONI BRAX	TON
3	4	4	14	FOR THE FIRST TIME KENNY LOGI CILLAMIA ALBUM CUT	SME
4	5	11	9	YOU WERE MEANT FOR ME + JE	WEL
5	3	3	11	VALENTINE JIM BRICKMAN WITH MARTINA MCBI	301F
(B)	11	14	8	I'LL ALWAYS BE RIGHT THERE BRYAN AD	AMS
(T)	8	12	11	1 BELIEVE I CAN FLY WARNER SUMMERATURATION ASSESSME ◆ R. KI	ELLY
8	6	9	14	DON'T SPEAK TRAINA A BAN CUT NOT RECORE NO CO	UBT
9	7	7	22	I FINALLY FOUND SOMEONE ◆ BARBRA STREISAND & BRYAN AL	AMS
10	9	10	. 43	CHANGE THE WORLD ◆ ERIC CLAP	TON
11	13	13	10	IT'S IN YOUR EYES ◆ PHIL COL	UNS
(12)	15	16	6	STEP BY STEP WHITNEY HOUS	TON
13	12	6	22	IF WE FALL IN LOVE TONIGHT ◆ ROD STEW	ART
(14)	18	18	5	UNTIL I FINO YOU AGAIN RICHARD M	ARX
15	14	8	18	I BELIEVE IN YOU ANO ME ◆ WHITNEY HOUS	TON
(16)	16	17	7	HAVANA KENI	NY G
17	10	5	27	WHEN YOU LOVE A WOMAN JOUR	NEY
(18)	19	19	7	TOO LATE, TOO SOON \$10.54575199	ADA
19	17	15	37	I LOVE YOU ALWAYS FOREVER DONNA LE	WIS
20	21	21	9	* * * AIRPOWER * * * EVERY TIME I CLOSE MY EYES	FACE
(21)	22	24	4	BARELY BREATHING • OUNCAN SI	HEIK
22	20	20	18	I'M NOT GIVING YOU UP • GLORIA ESTE FFE 18664	FAN
(23)	24	28	3	IF HE SHOULD BREAK YOUR HEART JOUR	NEY
24	25	22	18	I GO BLINO HOOTIE & THE BLOW	FISH
25	23	23	8	LOVEFOOL . THE CARDIG	ANS

Adult Ton 40

				Adult 10p 40
①	2	2	21	* * * NO. 1 * * * YOU WERE MEANT FOR ME AT JAMES AT THE LARGE AT THE
2	1	1	24	OON'T SPEAK ◆ NO DOUBT
3	3	4	24	BARELY BREATHING ◆ DUNCAN SHEIK
4	4	5	12	EVERYOAY IS A WINDING ROAD ◆ SHERYL CROW
5	5	3	20	LOVEFOOL TRANSCURS ALBUM OUTMERCURY THE CARDIGANS
(6)	6	7 .	8	ONE HEADLIGHT ◆ THE WALLFLOWERS
(T)	7	8	11	WHERE HAVE ALL THE COWBOYS GONE? ◆ PAULA COLE
(B)	8	9	10	I WANT YOU ◆ SAVAGE GARDEN
9	9	8	18	A LONG DECEMBER DISCALDIM CITEGUEN COUNTING CROWS
10	10	11	39	I GO BLINO HOOTIE & THE BLOWFISH
(II)	12	15	7	SUNNY CAME HOME SHAWN COLVIN
12	11	10	22	UN-BREAK MY HEART ◆ TONI BRAXTON
13	13	13	16	JUST ANOTHER DAY JOHN MELLENCAMP
14	17	16	40	COUNTING BLUE CARS DISHWALLA
15	14	12	9	ALL BY MYSELF ◆ CELINE OION
16	16	18	30	HEAO OVER FEET ◆ ALANIS MORISSETTE
(I)	22	22	5	* * * AIRPOWER * * * STARING AT THE SUN READ A PIN CUT OUT
18	15	14	30	IF IT MAKES YOU HAPPY SHERYL CROW
19	19	19	42	I LOVE YOU ALWAYS FOREVER DONNA LEWIS
20	23	28	3	* * * AIRPOWER * * * ELECANTLY WASTEO WINCOM A RUM COT OF THE PROPERTY OF TH
21)	25	29	5	* * * AIRPOWER * * * SECRET GARDEN ORIGINAL 7/947 BRUCE SPRINGSTEEN
(22)	24	23	13	POSSESSION SARAH MCLACHLAN AREA MILITARY
23	18	17	18	OON'T LET GO (LOVE) ◆ EN VOGUE
24	21	21	15	WHEN YOU'RE GONE THE CRANBERRIES
(25)	27	25	8	FALL FROM GRACE

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Radio

Westwood Picks Up CBS Radio Division

BY CHUCK TAYLOR NEW YORK-It never quite felt

When Mel Karmazin's Infinity Broadcasting was merged into CBS last June for a record \$4.9 billion creating the largest radio group ever-it was pretty clear that the network welcomed the continued prowess of the mighty Karmazin: After the new year, he was named

chairman/CEO of CBS Radio. On March 31, CBS took what felt like a natural next step with the announcement that its radio networks division was being spun off to Karmazin's Westwood One, effective immediately. According to a prepared statement, "Westwood One

will represent and manage the assets of the CBS Radio Networks. creating the leading network and syndicated programming service in the industry.

CBS will maintain its role as the entity that will produce and control programming provided to Westwood One, including news, while Westwood will manage sales, marketing. and promotion.

Westwood One CEO Karmazin says the arrangement will benefit th companies. "It should be beneficial to advertisers, providing greater efficiency and ease of buy-ing radio on a national level." Among CBS Radio Networks' programming that will now be handed over to Westwood are Major League Baseball, including the World Series: NFL Football. including the Super Bowl; the 1998 Olympic Winter Games: Charles Osgood; and David Letterman's Top Ten List.

As a result of the deal. Westwood One's management structure is being tweaked. Mike D'Ambrose. president of Westwood One's Shad w Broadcast Services division. joins management as senior VP of Westwood One. He joins CFO Farid Suleman and Karmazin as leader of dsy-to-day operations. Greg Batus tic continues as president of Westwood's entertainment division, as does Bob Kipperman, VP/GM of the CBS Radio Networks, who will also work with Westwood One.

MIISIC DELIVERY ENTERS DIGITAL AGE

(Continued from preceding page)

Fidelipac in Mount Laurel, N.J., and Audiopak in Winchester, Va., are the last remaining manufacturers of NAB cartridge bardware and software. "We see the final handwriting on the wall." says David Strode. Fidelipac sales and marketing man-ager. "If we can get a few more years out of the carts, we'll be amazed."

He estimates that at least 80% of all FM and music-playing AM outlets still have cart equipment, usually one backup system for commerwith the automated hard-drive pro-

cials and station breaks, from the typical dozen or more once used for complete music libraries. "When CDs took over, we went to shortlength tanes for the carts for station

IDs, jingles, and commercials." Fidelipac acquired Broadcast Audio several years ago to get into the console business. "Now we've taken their best features and have come out with our MX series of onair consoles "Strode says "They're designed for studio use to integrate live news, sports, and DJ chatter

gramming."

He sees predominantly small- to midmarket stations moving toward eomputer automation faster than large-market outlets. "They use their people more effectively says, "and an investment of \$30,000-\$40,000 for a typical midmarket installation provides options galore."

The Sony Business and Professional Group introduced its first pro MD recorders and players for radio sbout two years ago. The big news from Sony at NAB, according to Courtney Spencer, the company's VP of professional audio, is the introduction of a new generation of MDS-B5 stereo MD cart recorders and companion MD-B6 players. "We've advanced to a higher level in sound quality and added the conve nience of cuing station breaks or commercials with a 10-button keyboard for our Multi Access Memory 'Hot' Start access," he says.

Product manager Tim Derwallis adds that the new recorder makes it possible to duplicate perfect copies of both text and music on the 74minute-capacity MD at four times normal speed. This enables rapid distribution within a station's multiple studio locations and through a network. While there's still a limited number of prerecorded MD albums, the focus has definitely shifted to the recordable MD. A disc is now as low as \$8 estimated street price, he

with sales to the broadcast market through pro-audio resellers, Spencer estimates that 2,000-3,000 MD units have been sold over the past two years. "While prior sales have been for an individual station's needs, our new units should open up many network opportunities to us

Among current users are Bloom berg Radio Network, the Wal-Mart Radio Network, and outlets WREZ Chicago and KDIF Riverside, Calif. At the same time, his group is actively working on a number of bigh-tech projects in the radio automation and MD-based audiostorage areas. He acknowledges that the new Sony VAIO multimedia com puter system is a logical pairing for a hard drive-based music storage and delivery system in the not-too-

distant future.

PREMIERE STATIONS (Continued from preceding page)

ket affiliates."

For the Yearwood show, Disney was also able to offer guests of the Disney Institute's resort the exclusive opportunity to see the artist in a small venue.

Other settings for future broadcasts of "The Big Bang" include Disney World sites Pleasure Island and the Atlantic Dancehall, both of which will offer the shows as part of the regular admission fee to the

While "The Big Bang" is Pre-micre's first venture with Walt Disney World, the park is also the



programs, such as the Westwood One syndicated "Super Gold" show which is hosted by Mike Har-Though might make

home of other

ney to work with ABC Radio Networks - a company it merged with in August 1995-Williams says the decision was not made in-house "We really left (the decision about which network to work with to the producers of the show, AtlanticPa-

cific," he says. "But I'm sure they saw in Premiere a company that was hungry for this type of show and ould aggressively market it, and it's obvious that when you're trying to establish a new brand, you want as much of a marketing push as poseible ! Lehman adds that the network is

well-represented in country markets as the largest syndicator of that type of programming. Through its radio research company, Mediabase, Premiere was also able to offer a valuable research tool for finding which artists would be best suited for the program, he says. Still, NMCA president Cori Chill

Pruett says her organization will try to use the show as a platform for exposing critically acclaimed, though not publically well-known,

"We would really like to stress recognizing and exposing music that has previously gone unheard and give some sort of profile to artists who may not have received a lot of airplay or marketing support," says Pruett Part of this strategy involves pair-

ing lesser-known musicians with more-established artista who are also fans.

Williams says NMCA's involvement in "The Big Bang" will help establish the show's identity and quality. "What NMCA adds is credibility. I've listened to a lot of concert shows with a radio host, and some of the

questions are enlightening, but there is also a lot of fluff," he says. "The critics bring to the table a real depth of knowledge on the artists.' Future plans for the program in-clude "The Big Bang" World Wide Web site

en Folds has a theory: A lot of rock bands are like cats. "You know how cats just don't give a Bike cats. "You know how cats just don't give a shit? How they don't care about you, don't care about me?" he asks. "Yet we try so hard to get their attention. I guess it's the idea that they might like you that is so compelling. That sort of behavior extends to romance, too, which is not a novel comparison, of course. But it goes for some rock bands as well. You know, 'We don't care, fuck off.' And peo-ple are like. 'Cool. They're my favorite hand.'

"It seems more and more that being bored and aloof is cool and expressing enthusiasm isn't." Folds continues. "That's strange and dysfunctional. I think. So I was hoping that if I wrote a song about it that it might have some therapeutic value, that maybe it could help cure the world."

The would-be healing ditty to which Folds refers is Ben Folds Five's "Battle Of Who Could Care Less. the rollicking first single from the North Carolina piano trio's sophomore album, "Whatever And Ever Amen" (550 Music/Sony), No. 29 on Modern Rock



of being earnest (albeit in ironic fashion, ironically). "About the only person who can get away with

BY BRADLEY BAMBARGER being outgoing and excited these days is Jon Spencer-but even his earnestness is a joke," Folds says, "Take a band like Counting Crows, They're so earnest that it makes people sick. I think I have a pretty good meter for what's cool and what's not. But I find myself apologizing for liking them, and that's bullshit.

"If you were really comfortable with yourself and I know that's a small percentage of the population—then you wouldn't fall for some anathetic pose. Some bands make you come to them, and it's OK, like Sonic Youth or Mazzy Star or the Flaming Line. But Earth, Wind & Fire was outgoing, and that was great, too. The thing about Counting Crows is that Adam Duritz goes out on a limb. Conviction like that is admirable. I'm all for it."

D Somewhere in The World Swyng Out Sister

@ Beetlebon / Blu @ Falling In Love Ba Herd Dn The Knees) / D Song For The Dumped / Ben Folde Five

@ That Thing You Do! / The Wonders C Commo Gid / James and ® Arres Uneses / UA ® Runaway / Navoncan Soul Featuring India

@ Change The World (From "Phenomenon") / Enc Clapton

The Poemes Des Michelle / Ton Mosse @ Everything (It's You) / Mr Children O Book / Durent

@ Freestyle / Musty Oldland (i) Donomia / Smar Ol Do & Do / Endah Bade O 2 Barema 1 / Stora Beta (i) David Cov For Ma Acassina (firm "Evis") (Madagea

To Love Is A Wonderful Thing / Februs Remay (3) Only You / Pauline Wilson (3) Opn't Speek / No Goubt (D Cowert Blues / Yumi Matsutoya 2) Barn Shape / Underweidt

Streetman (The Brend New Heavier (B) I Short The Sharred / Warren G (R) Liena Winaster / Basiri Broads

O Live No Lie / Jihelisa @ Before Today / Everything But The Girl @ Request Line / Zhene

@ Hard To Sey I'm Sorry / Az Yet The Boss / The Breatons O De Funk / Dalt Punk

@ Romence / Tomoyo Harede @ Circuit No Musume / Pully ⊕ The Real Thing / Lisa Stansfield @ Voiceno Girls / Veruce Salt

1 Ars, 1 Feel / Alisha's Attic @ Un-Break My Heart / Toni Braston @ Everyday Of Your Life / Richard Marx With Aske @ Precious Declaration / Collective Soul

 Angetou / Your Inose • Tamio Okude C Love Somebody For Life / Maxi Priest

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⊕ Step By Step / Whitney Houston @ Give Me Love (Give Me Peace On Earth)

@ Can You Colebrate? / Name Amura @ Say.... Il You Feet Atright / Crystal War @ Say Goodbye / Cheep Trick

® Early To Bed / Morphine @ Rise / Sendra St. Weter Selections can be board on

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Billboard.

THE MODERN AGE

APRIL 12, 1997 Billboard.

APRIL 12, 1997 odern Rock Tracks

	ıu		-	ream Rock Tracks
×	ž	2 WKS.	WKS.	TRACK TITLE ARTIST ALTIM TITLE OF ANY LABOUR STATE ARTIST
1	2	2	9	* * * No. 1 * * * PRECIDUS DECLARATION word at No. 1 * COLLECTIVE SOUL DECEMBED BREADDING. ATLANTIC
2	1	1	7	FALLING IN LOVE (IS HARD ON THE KNEES) • AEROSMITH
3)	5	8	5	STARING AT THE SUN + U2
4	3	3	11	LAKINI'S JUICE \$ LIVE SETTET SAMATES BABIOSCI NE MOR
5	4	4	21	DNE HEADLIGHT + THE WALLFLOWERS
6	7	9	4	SIGN OF THE TIMES QUEENSRYCHE
7	6	7	13	KING NOTHING METALLICA LIESTRATES
1	10	10	7 :	GONE AWAY ONA ON THE HOMBRE COLUMBA
9	8	6	16	GREEOV FLY BUSH RAZYRIJANE SUREASE TRADALANTARISCOPE TO THE PROPERTY OF THE P
10	9	5	12	ABUSE ME + SILVERCHAIR
11)	11	П	9	TUMBLE IN THE ROUGH STONE TEMPLE PILOTS THE MUSIC SHEET HER WINDOW GET SHOP REALTH.
12)	12	15	8	VOLCAND GIRLS OCH ARMS TO HILD HOU MINTY FRESHOUTHOST GEFFEN
13)	16	17	8	* * * AIRPOWER * * * THE FRESHMEN • THE VERVE PIPE
14	14	13	10	RESIGNATION SUPERMAN ◆ BIG HEAD TOOD & THE MONSTERS
15	13	14	10	HDPE IN A HOPELESS WORLD WIDESPREAD PANIC
(8)	18	20	6	LIE TO ME • JONNY LANG
17)	21	23	5	PUSH MATCHBDX 20
18	17	18	30	HERO OF THE DAY METALLICA
19	15	12 .	11	CASUAL AFFAIR TONIC
20	19	19	76	BLOW UP THE OUTSIDE WORLD SOUNDGARDEN
21)	NE	-	2	IF YOU COULD ONLY SEE ◆ TONIC
22	22	27	6	DRIVEN PRUSH
26	26	26	5	PEST FOR ECHO ANTHEMATIONTIC OUTTASITE (OUTTA MIND) ◆ WILCO
26	23	26	6	H. TOOL
25	20	16	16	A LONG DECEMBER ♦ COUNTING CROWS
25)	37	-	2	MANN'S CHINESE NAKED
27)	79	26	1	EXACTLY WHAT YOU WANTED HELMET
28)	30	26	2	WHERE YOU GET LOVE MATTHEW SWEET
28)	37	20	2	STALE STY ON MARS 200 VOICEAND
30	26	26	26	JUST ANOTHER DAY
31	27	28	25	LADY PICTURE SHOW STONE TEMPLE PILOTS
32	25	21	10	THE DEPENDENCE AND THE WHOLE GET SHOP AT UNIT OF THE DEPENDENCE AND TH
33)	33	39	3	RHINDSAUR SOUNDGRADE SOUNDGARDEN
34	28	22	20	DESPERATELY WANTING BETTER THAN EZRA
~	28	12	25	ME WISE MAGIC VAN HALEN
35		32	25	REST OF VOLUME. WARREST STORY OF THE PROPERTY
		-	12.	AS GOICE AS DEAD SUANO
36)	36	-		
35 36) 37	34	35	5 :	NOTHING AT ALL THIRD DAY REUNCHSLATETING A SOTWICE A SOTWICE
36)	-	29	23	

14	IU	ш	91	II HOUN II UC	JINU"
WK.	_ĕ	2 NKS	NV NO	TRACK TITLE	ARTIST LABELIPPONOTION LABEL
(I)	2	4	5	STARING AT THE SUN 1 week of the	H51,6400
2	1	1	18	ONE HEADLIGHT BRINGING DOWN THE HORSE	 ◆ THE WALLFLOWERS INTURSCOPE
3	3	3	13	SANTERIA	◆ SUBLIME GASCUNE ALLY VICA
(1)	5	7	9	THE FRESHMEN	◆ THE VERVE PIPE FCA
5	4	2	11	LAKINI'S JUICE	♦ LIVE RADIOACTIVE/MCA
(6)	6	8	9	PRECIOUS OECLARATION	COLLECTIVE SOUL
(T)	10	10	8	YDUR WDMAN	♦ WHITE TOWN BRUGANT/CHRISAUSEMI
3	11	13	6	GDNE AWAY	◆ THE OFFSPRING
(3)	9	9	10	VDLCAND GIRLS	◆ VERUÇA SALT MINTY FRESHOUTPOSTIGEFEN
10	7	6	16	GREEDY FLY	BUSH
(11)	12	12	8	THE NEW POLLUTION	◆ BECK
(12)	18	29	3	SEMI-CHARMED LIFE	◆ THIRD EYE BLIND
13	16	21	6	THE IMPRESSION THAT I GET . THE M	GHTY MIGHTY BOSSTONES
(14)	14	17	5	WHERE YOU GET LOVE	BIG RIGHERCURY MATTHEW SWEET
15	13	14	20	BILUE SKY ON MARS	DAVE MATTHEWS BAND
		5	-	ABUSE ME	SILVERCHAIR
16	8	,	12	PRACSEOW	693
D	19	32	3	* * AIRPOWE ELEGANTLY WASTED ELEGANTLY WASTED	R*** INXS MURCURY
18)	23	28	4	THE LOST HIGHWAY SOUNDTRACK	IE SMASHING PUMPKINS NOTHING INTERSCORE
19	15	11	11	THE PERFECT DRUG	 NINE INCH NAILS NOTHINGINTERSCOPE
20	17	26	21	FEMALE OF THE SPECIES	◆ SPACE GIRT REACT CONTINUE REAL
(21)	26	37	1	IF YOU COULD ONLY SEE	◆ TONIC POURSONAM
22	20	19	19	ALL MIXED UP	◆ 311 CAFRICOFRIMILISCURY
23	20	26	21	DESPERATELY WANTING	 BETTER THAN EZRA
(24)	27	19	3	NOT AN ADDICT	◆ K'S CHOICE
(25)	19	19	5	HEY DUDE	◆ KULA SHAKER
(26)	26	21	5	YOU WERE MEANT FOR ME	◆ JEWEL
37	21	26	37	A LONG DECEMBER	◆ COUNTING CROWS
(26)	NE		1	BITCH	MEREDITH BROOKS
(29)	26	26	1	BATTLE OF WHO COULD CARE LESS	◆ BEN FOLDS FIVE
30	29	21	26	WHATEVER AND EVER AMEN NAKED EYE	◆ LUSCIOUS JACKSON
31	26	22	26	FEVER IN FEVER OUT LOVEFOOL	◆ THE CARDIGANS
(32)	37	37	4	DEST BAND ON THE MOON IN	 ◆ THE CARDIGANS AMPOLLINGSTOCKHOLIMMEROJET ◆ FIDNA APPLE
(33)	NE		-	IT'S NO GOOD	DEPECHE MODE
=	-	-	1	#1 CRUSH	MUTERIPRISE GARBAGE
37	28	26	30	"PICMED + JULIET" SOUNDTRACK	E SMASHING PUMPKINS
35	32	21	19	MELLON COLLE AND THE INFINITE SADNESS SONG 2	+ BLUR
36)	NE		1	EVERYDAY IS A WINDING ROAD	FCODFARLOPHONE VARSING SHERYL CROW
37	33	19	19	SHERMLOROW	SQUIRREL NUT ZIPPERS
38)	NE	-	1	HOF	NO DOUBT
26	19	26	19	EXCUSE ME MR.	TEAUMAINTERSCOPE
40	38	-	6	RESIGNATION SUPERMAN ◆ BIG HEA	D TODD & THE MONSTERS PEVOLUTION

BILLBOARD APRIL 12 1997

Has KKRZ's 'Secret Garden' Met Its Match In KSTP's New Mix? Well, Ya!

A HIT? OOH, YA! While sentimental hearts have resuscitated Bruce Springsteen's two-year-old "Secret Garden" into a palpitating hit after KKEZ Portland, Ore, PD Ken Benson dropped in goosy dialogue from "Jerry Maguine," those with twisted emotive sensibilities might find greater to in the satirie "Pargo Garden."

joy in the satiric "Fargo Garden."

The novelty track—a brainchild of
KSTP (KS96) Minneapolia, close to the
Oscar-toting movie's setting—liberally weaves catch phrases and conversational snippets from the black comedy
throughout instrumental patches in the
revanmed "Secret Garden."

revamped "Secret Garden."

The song peaked at No. 63 on the Hot 100 in 1995 before its inclusion on the "Jerry Maguire" soundtrack. The subsequent reworking, with dialogue from the flick's stars, is up from 34 to 33 on the Hot 100 Singles chart this

Already, "Fargo Garden" has outrequested "Secret Carden" at KS96 and has ploued the interest of a couple dozen stations around the country. It's also being exposed via satellite as part of Boaton-based Superadio Networks' evening syndicated "Open House Partu" which has 80 affiliates.

"Fargo Garden" was thought up, logleally enough, as KS95 staff were mulling over the "Jerry Maguire" mix of "Secret Garden." Even though the station added the track the day after receiving it, "we thought they kind of missed the mark with that, like they just could have done a lot more with it," asya KS95 production director Jim

Bollella.

A sales guy then joked that the station should do its own mix, with something like "Caddyshack," to make it fun. Morning team member Rob Carson suggested redoing the cut with "Fargo" clist.

"The movie was such a huge hit here, and it was filmed in Minnesota. It's really relevant to our audience," Carson says. "We went through the movie and grabbed all the lines that made the movie and told the story chronologically. Then we took the Springsteen song and worked them

Yuks aside. Carson insists that the

new song is poignant. "Frances McDormand is the most powerful character in the movie, and Springsteen is singing about a woman. If you listen to his words with the McDormand character [Marge], the two make sense together."

sense together."

"We wanted to tell the story of the movie but also wanted to catch the fun part of the characters and that whole



by Chuck Taylor

'Fargo' thing," adds Bollella. "It's funny, and it fit just perfectly."

Among the moments that best color "Fargo Garden," are, of course, the classis end, "Is," along with such dialogue patches from McDormand as "Brainard, home of Paul Buryan, Babe the Blue Ox," and "You have no call to get snippy with me, I'm just doing my job here." There's also the prominent sound of a crucial wood chipper as it.

uh, absorbs body parts.

At its peak in late March, the station played the track five or six times a day and sometimes as many as four times during the morning show alone.

"The response has been really positive, like, 'God, that was funny, man.' A lot have asked if it's available in stores," Carson says. There also has been a smattering of disapproval, primarily from those who didn't appreciate the movie's stereotypical portrayal of Minnecotans.

"People don't like to think that Minnesotans talk this way," he muses. "It's the secret shame that they all have relatives on the Iron Range who talk just

the secret sname that they an nave reatives on the Iron Range who talk just like that."

At Superadio, national audience reaction to the cut has been swift and

positive—a lucky break given the quick hurn the network suspects "Secret Garden" will have. "After about the 15th play of the Ken Benson version, the 'Oh, sweetie' stuff starts getting a little old," says Superadio CEO John Garabedian. "We put the KSTP version on as a spoof or as relief. It offers a nice contrast."

He adds that calls came not only from listeners, but also from radio programmers across the country. "We got about 15 or 20 calls, particularly from the Midwest and Upper Midwest," Carabadian any

Ironically, KSTP's quick thinking clinicided with a promotional light and flickering into action at PolyGram, which recently released the Farpo' home video—a redio-only CD containing 'tool occues, lines & audio' reliance to the morpie as well as interviews with Occurming writers/producers Ethena and Joel Coen, female lead Occar-winning writers/doctors Ethena and Steve Buscenti. It was serviced to more than a thousand stations.

the transfer of the movie on which is the movie on which I be given that a great idea it would be for given the great idea it would be given the great and the corn stuff, as well as interviews with the east and the Coone, "says Poly." Grann director of theatrical marketing Charlie Weir, who originated the idea. "Lacklik with the necess of the movie, the whole Minnesota 'nice' almost becoming part of the vernacular, and the seven Academy nominations; it was an easy atoping atom. Manufacturing

the CD was cake for us."

Weir says reaction has been particularly strong at college radio, where on-air talent are setting up mock interviews with the cast and "again, these interstitial type of pieces." And might the snippet CD hit the streets?

"If we see a buse demand I'd leave to

"If we see a huge demand, I'd love to expand further to any merchandising that will help get the video out there," he readily responds. Meanwhile, hack in "Fargo"-land,

Meanwhile, nack in "raygo -land, Carson regards the station's homegrown take on the song and movie as a deed Springsteen should appreciate. "I would hope he'd be flattered," he says. "From what we can gather, I think it has helped the record here.

People dig it. It's just one of those things that happens and you don't even know where it came from." KMXB's Mike Marino Takes The Plunge Into Modern AC

Billboard.

OF THE WEEK

MIKE MARING

KMXB Las Vegas

FOR MIKE MARINO, programming modern AC KMXB (Mix 94.1)
Las Vegas has meant stepping outside
the comfort zone he had crafted while
at rhythm-crossover KGGI Riverside,
Calf., and KMEL San Francisco.
"This transition... has certainly

made me more humble," he says. "I'd been doing the same thing for so long, and you get to the stage where you think you have all the answers. I'd gotten too comfortable."

Marino accented his first PD gig in late '95, when he took the reins of what was top (94.1 Jamz) Las Vegas. then owned by Parker mer KGGI PD Boh West (now PD at KSFM Sacramento. Calif.) taught Marino to integrate Hispanic family values into Jamz's presentation: "Not to sound like a aliahé but with our Latin audience, it was God, family, and oldies': I mean that in a

God, family, and oldies'; I mean that in a positive way," he says. Jamz then moved 3.8-4.9 12-plus, while formerly untouchable KLUC dropped 7.8-5.3.

Soon after, American Radio Synthems (ARS) bought K LUC from Nationwide and then grabbed KJMZ with an eye to building a successful 18-34 combo. They envisioned both stations reaching a different segment of the available 18-34 audience," says Marino of the decision to dismantle and retool KJMZ for modern AC, so as to not overlap with KLUC.
"I was familiar with modern AC

"I was familiar with modern AC artists, but had never played them," Marino admits. During his crash course in the format, be was supported by GM Cindy Schloss, WBMX (Mix 98.5) Boston PD Greg Strassell, and ARS co-COO John Gehron.

Marino quickly discovered that Mix 94.1 required a different kind of orletation: "Very non-DJ, non-ellehé, non-pukey delivery," he says. "We're now serving an audience that has outgrown the edgier hip-hop or alternative music but hasn't gotten old and sappy enough for the soft ACs." I ronically, when Mix debuted,

Marino says, it was just a gussied-up AC with an attitude. "We've since refocused, and it's now more compatible with an alternative-leaning sudience, but with a mass-appeal factor to a 25-39 audience."

mer," Marino says. "I don't add a lot of records weekly, but I'm able to take more chances musically, because this audience is thriving on new music." Here's a recent 10 a.m. hour on

Here's a recent 10 a.m. nour on KMXB: Cramberries, "Dreams", Better Than Ezra, "Desperately Wanting", Alanis Morissette, "Head Over Feet", Seal, "Kiss From A Rose", 'Wallflowers, "One Headlight", Hootie & the Blowfish, "Tucker's Town", Modern English, "I Melt With Young Counting Crows," a Long December"; No Doubt, "Don't Speak"; Gin Blossoms, "Hey Jealousy"; Blues Traveler, "Run-around"; and Sarah Mc-Lachlan, "Possession."

So what ahout this modern AC thing? Aside from sister WBMX, KMXB was one of the format guinea pigs for ARS. "They've been using this station as a kind of blueprint for other stations in the company," he says. "We've made a lot of positive

moves and also made some mistakes, hut we've learned from our experiences."

Marino networks with other Plus in the fleedgling format. "Although it's great that we have such strong artists right now as Sheryl Crow, Alanis, Jewel, etc. my only concern with this format is flhaving la supply of great songs also from the control of the cont

without a morning show, Marino hired another pair of sover exiles, Mark and

rhythm-crossover exiles, Mark and Mercedes from the late KJMN (Jam'n 92.) Denvez Marino is covering middays while he searches for a permanent replacement. Pm. driver/masie director Kevin "Kozman" Maxwell is ave tof the late KOY-FM (198) Phoenix; KKXX Bakeersfield, Calif.; KFMS Person, Calif.; and (as PD) moder KDMK Modesto, Calif.
Although Mix and KLUC are now

part of one big happy family, Marino saye competition is still aprited—but not mean-spirited. "The olive branch has been extended," he says, "We still take jabs at them, but they're sime of at the format, not at the personalities. Being a relatively new station, were still positioning curselves; if we have to also reposition another station, whether KLICE, the AC, the alternative, or the classic rock, so be it." "I have a rule that iceks must have

at least three local thoughts per shift, so we can stay locked in," says Marino, "With all the activity in this town, it's easy to have 10-15 local thoughts per shift."

Despite its popularity and growth,

Despite its popularity and growth, Las Vegas remains "the most misunderstood city in America," axya Marino. "You automatically think of easinos, but no one thinks of where our audience is: the malls, the hair salons, the Wal-Mart. Revenue in this market has been increasing dramatically every year" along with the population. Consultant Daws Shakes added the

crowning touch to Mix, Marine says.

"Dave helped us with our marketine says.

"Dave helped us with our marketine promotions, positioning, and stationality," he says. "He's a heliever in lusing! research ... to confirm gut instincts, not to dictate policy. At this stage, if you'r eusing only research to run your station, to quote my homies, "You better check yo' self."

EXECUTIVE TURNIA BLE

UP THE LADDER. WHTA (Hot 97.5) of Cuban music, though officials deny under new

of Cuban music, though officials deny any link, SFX Broadcasting transfers

Atlanta assistant PD Sean Taylor is upped to PD, replacing Steve Hegwood, who remains VP of programming but will continue to divide his time between Atlanta and WKYS Washington, D.C. Chaka Zulu remains music director. Dennis Begley is named GM of

WMMR Philadelphia, maintaining his role as VPGM of Greater Medias two other properties there. And congratulations to Joe Ningara, "The Rockin' Brd," who celebrates his 50th anniversary on radio. Ningara, now on WPEN. AM Philadelphia, has logged more than 13,000 days on the air. Luis Diaz Albertini, one of the

Luis Diaz Albertini, one of the biggest names in Miami Spanish radio, has exited his post as VP/GM of Heftel's WRTO/WAMR/WAQI/WQBA. His departure comes in the wake of massive protests over WRTO's recent addition any link. SFA bronocasting transiters Michael K. Nasser across the hall as station manager of modern AC KQUE-FM (the Planet) Houston. Nasser was station manager at soft AC sister KODA. KJMN (Jam'n 92.1) Denver assistant

PD Michael Hayes makes the move from rhythmic top 40 to modern AC as PD of WKSI (the Point) Greensboro, N.C., replacing Chuck Finley. Former album KIOZ San Diego PD Greg Stevens hecomes PD of album

KQRC Kansas City, Mo., replacing Doug Sorensen, effective in early May. KKAT Salt Lake City PD Don Cristi exits. Operations manager John Marks adds PD duties.

FORMATS. WDSY-AM Pittsburgh flips from country to black gospel as WPGR SYNDICATION, Syndicated locks Steve

Shannon and D.C. Chymes are going country. Although only one of the duo's current six affiliates is country (WKKX St. Louis), syndicator Superadio has announced that it will take the show in a country direction and only sign country affiliates from now on.

STATION SALES. Citadel Communications is buying all 25 (soon to be 28) of Tele-Media Broadcasting's radio properties, including outlets in Providence, R.I., Allentown, Pa., and Harrisburg, Pa. Tele-Media also is in the process of buying four stations in Wilker-Barre, Pa. When the deal is consummated, Citadel will own 78 radio stations and operate 11 more. The reported value of the deal is 4115 million.

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FOR WEEK ENDING MARCH 30, 1997

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marketing the music infomercial series "The Street Buzz." The paid program, which airs nationally on satellite and cable systems, has already featured interviews and music videos from several major label acts, including Radiohead,

Luscious Jackson, and Kristen Barry. Saadi's last day with EMD was March 28 . . . New York-based ZTV Video Services has relocated to Seattle and can be contacted at 206-256-2136 . . . Director David Perez Shadi has signed with Wildlife Pictures . . . New York-hased Storm Music Entertainment has published the sixth edition of its annual film and video directory, the Alternative Pick. The newest version, which sells for \$50, includes a CD-500M with videoclips from music video directors, graphic designers, and animators . . . The Music Video Production Assn. annual awards show will be held May 1 at Los Angeles' El Rey

tion company Arsenal. Perel, who founded Satellite Films, was most recently director of new husiness recently director of new nusiness development for BoxTop Interactive. Arsenal has already inked directors Mark Miremont and Roh Howard, as well as U.K.-based photographer

S PI OPENS VIDEO DIVISION: Commercial production company SPI Productions has opened a new music

> Perimutter has been named sales and mar-

keting director, West

Coast, of MuchMusic USA. Perimutter was

formerly district manager of sales

and marketing for Encore Media Corp. . . . EMI Music Distribution (EMD) director of micro-marketing George Saadi has resigned to con-

centrate full time on producing and

video division, headed hy executive producer William Coleman. Directors include Troy Montgomery-Smith and Christina Wayne. The company has already produced Erykah Badu's "Next Lifetime" clip for Universal Records, which was codirected by Badu and Montgomery-Smith. QUICK CUTS: Scott

hu Brett Atwood

U2's ZooTV Finds A Home On

MTV: Dolly On The Dancefloor

were presented with a setback March 31 when the Supreme Court decided to uphold the "must carry" law, which requires cable companies to carry the signals of all local over-the-air television broadcasters. Many in the cable industry had anticipated that the court would strike the law down, but instead it ruled 5-4 in favor of keep-

ZOOTV TO MTV: U2 and media

manipulators Emergency Broadcast

Network (EBN) are teaming for an

MTV series known as "ZooTV-The Television Program." The miniseries. which will air at 11:30 p.m. EST April 13. April 20, and April 27, will feature

isic videos created from fragments of other television programs and music videos. U2 and EBN first col-

laborated on the 1991 ZooTV tour.

which included a remixed version of

Queen's "We Will Rock

You" performed by then-

president George Bush.

The series is expected to be announced Saturday

(5) during MTV Eu-rope's "U2 Day," which

will feature the pre-

miere of a remixed ver-

sion of U2's "Numb"

MUST-CARRY RULE

A BUST: Developing

cable programmers

video

ing it. Cable programmers were hoping that the ruling would result in new opportunities for carriage on cable systems that have been anxious to drop weaker local signals, which often include home shopping services, as well as foreign language and religious programming.

DOLLY DOES DISCO? Dolly Parton is teaming with producer/remixer Junior Vasquez for two new dance versions of "Peace Train" and versions of "Peace Train" and
"Walkin' On Sunshine," which are
reworked versions of tracks from her
country/pop Rising Tide alhum
"Treasures." The music video for "Peace Train," which was shot in mid-March in Los Angeles, was directed by Christopher Ciccone and is due in mid-May.

ARSENAL OPENS: Music video industry veteran Larry Perel has founded Los Angeles-based produc-

PRODUCTION NOTES "Impression That I Get" video was

LOS ANGELES

Pop/Art Film Factory director Daniel Zirilli was responsible for the video "On Your Mind" by Dalya Featuring Kam. Adam Santelli directed photography.
Zirilli also directed the clip "The
G's Come Out At Night" hy C-Style.

Marion Parry produced; Maz Mahkani directed photography for Pop/Art Film Factory.

The Mighty Mighty Bosstones'

the work of director Chris Apple-baum for Satellite Films. Adam Stern produced the clip, and Anghel Decca directed photogra-MASHVILLE

Planet Pictures director Gerry

Wenner was the eye behind the Got" by Tracy Byrd. Rohin Beresford produced.

14 hours daily 1899 9th Street NE, Weshington, D.C. 20018

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIOLO OUTLETS FOR THE WEEK PROING APRIL 12 1007 MISK Misk Misko

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BILLBOARD APRIL 12, 1997

freedom to "Flaming Pie," his first solo album in four years and his first since the phenomenal success of the Beatles' hology" series. Set for release by EMI in most international markets May 12, "Flaming Pie" will be served in the U.S. and Canada by Capitol Records May 20.

In the first interview he has given to discuss the new album. McCartney explains how revisiting the Beatles' legacy for the "Anthology" project belped inspire the sound and spirit of "Flaming Pie"—and also gave him a new perspective on the music business.

"I feel like the suits are back in charge now," says McCartney. "So want to be subversive and sort of break that lock, just for me personally this time." Rather than planning "mega-campaigns" to launch "Flaming Pie," McCartney describes his desire to make an album "for the kid in the bedroom. The Beatles, we all wanted to make records for the kid in the bed. room somewhere, because we had recently been that kid in a bedroom.

"Flaming Pie" finds McCartney collaborating with friends and family including Ringo Starr, George Martin, Jeff Lynne, Steve Miller, his wife, Linda, and his 19-year-old son, James, who makes his recording debut in a guitar duet with dad. The album is both rocking and reflective, emerging from a period in McCartney's life marked by personal struggles, such as Linda McCartney's battle with cancer, as well as triumphs, such as the knighthood conferred upon him this year at Buckingham Pal: Fans in North America will get their

first taste of "Flaming Pie" with the release April 17 of the upbeat guitardriven single "The World Tonight," while the song "Young Boy," featuring Steve Miller on guitar and backing vocals, goes out as a single in most other countries April 28. Although McCartney has no plans to

tour, as he did to promote his previous solo album, "Off The Ground," in 1993, a new television documentary about his solo work by "Anthology" director Geoff Wonfor is due to air next month on outlets in some 25 countries, including VH1 in the U.S. In addition, there are discussions under way about the placement of "The World Tonight" and "Young Boy" in the forthcoming film "Father's Day," starring Robin Williams and Billy Crystal (see story, page 1).
"It's the best Paul McCartney album

I've heard in years," says Gary Gersh,

Capitol Records will target main-

Album Track Previews

The following is a track-by-track preview of Paul McCartney's forthming "Flaming Pie" album: "The Song We Were Singing": A

reminiscence in 3/4 time with McCartney, accompanied by Jeff Lynne, playing the stand-up basa originally owned by Elvis Presley's bassist Bill Black.

"The World Tonight": The first U.S. single, with stream-of-consciousness images wrapped in rock'n'roll guitars played by McCart-

ney and Lynne.
"If You Wanna": Described by McCartney as an American road song, featuring Steve Miller on barsies and the throaty roar of dual electric guitars

days": A love song recorded solo by McCartney playing Spanish guitar with orchestration added by George Martin. "Young Boy"; The first interna-

tional single, recorded in Steve Miller's studio in Idaho, opening with a wall of acoustic guitars and closing with McCartney on Hammond organ. "Calico Skies": Written during a storm and blackout on the East End of Long Island in 1991 and later

recorded solo by McCartney on acoustic guitar. "Flaming Pie": Cut in a four-hour session by McCartney on rollicking piano, drums, and bass, with Lynne teaming up with him on guitars. president of Capitol Records (U.S.).

Gersh and other record executives also

acknowledge the impact that the Beat-

les' "Anthology" series is likely to have

on McCartney's solo album. "There are a lot of people who learned a lot about

the Beatles over the course of the last

18 months and a growing number of

young fans who will be recentive to a

great new Paul McCartney album-

The album "is much more simple and

direct than anything he's done for a

long time." says Tony Wadsworth.

managing director of EMI's Par-lophone Records in London, who has

been involved with McCartney's solo

standards that the Beatles had

reached," says McCartney. Those were

standards of both songwriting and stu-dio spontaneity that McCartney sought

"In looking at 'Anthology,' I saw the

and this is it," says Gersh.

career for the past decade.

"Heaven On A Sunday": A bluesooted number, marking the recording debut of 19-year-old James McCartney playing electric guitar solos against his dad's acoustic gui-

"Used To Be Bad": A blues iam between McCartney and Steve Miller with an ad-libbed vocal, cut in one

uvenir": Winding guitars and an R&B feel, fading out with a sound like that of a 78 rpm record. "Little Willow": A song of hope

written for the children of a recently deceased friend, featuring McCartney on guitars and keyboards, ding a harpsichord, harm and mellotron, accompanied by

"Really Love You": The rock'n'roll combo of McCartney. Lynne, and Ringo Starr jamming on a groove, credited to McCartney and

Starr as co-writers.
"Beautiful Night": The first post-"Anthology" collaboration by McCartney and Starr on a song originally written by McCartney a decade earber, with a grand, uptempo finale and orchestration by George Martin. "Great Day": A sweet, optimistic acoustic coda to the album, featuring

McCartney on guitar and knee-slap percussion, accompanied by Linda McCartney on backing vocals. THOM DIFFEY

to recapture. The "Anthology" project gave him that opportunity. In mid-1995, as Capitol and EMI pre

ared for the release late that year of the first of the three "Anthology albums, McCartney recalls, "One of the bigwigs at the record company said, We don't want a [solo] record from you for the next two years. We don't really need a record off you for awhile.

"I was almost insulted at first." he "But I thought, well, yeah, it would be silly to go out against yourself in the form of the Beatles. So I fell in with the idea and thought, 'Great, I don't even have to think about an album.' What a great, lovely, lazy couple of years-although we worked quite hard on the 'Anthology.'"

hard on the 'Anthology.' "
McCartney began exploring a num-ber of creative projects, including a new classical piece, "Standing Stone," which be will debut at London's Royal Albert

Hall in October to mark the centenary of EMI. As a solo pop artist, howev "the only music I made then was just for the fun of it, because I couldn't stop,"he says. "The songs were written purely for fun. There was not one of them which was, like, 'Oh, this is a song for my next album

As he did on his first self-titled solo album in 1970, McCartney recorded most of the musical parts for "Flaming Pie"—drums, bass, guitar, and piano himself, either recording alone or with one or two friends sitting in.

The title of "Flaming Pie," as wellinformed Beatles fans know, comes from John Lennon's fanciful tale of how the group got its name. "We're talking about teenage years. Glory years," says McCartney. He describes the day Lennon announced he was penning a piece for Mersey Beat, the Liverpool music paper. "We were so keen to get into Mersey Beat; it was like our offi-cial organ," says McCartney. "So he wrote this thing called 'On The Dubious Origins Of The Beatles' or something like that. It was very goony. It was John's typical wit, slightly biblical, which was the humor of the day. He wrote something like, 'I had a vision when I was 12, and a man came unto us on a flaming pie and said, "You shall be Beatles—with an A." And so it was." McCartney's recollections of the Fab Four flow fast and deep. For years, be kept memories of the Beatles at bay, and be acknowledges that for much of his solo career he kept a musical distance from his past.
But "Flaming Pie" displays a joyous-

ly familiar style-in the pounding piano of the title track, the guitar rave-up of "The World Tonight," the George Martin orchestration of "Somedays," the stic code of "Great Day," and more

"It's the 'feel' that you're talking about," says McCartney. "It's true. I've got a feel. I've got my feel. And throughout my career, I have made efforts to got away from it. But I started to think on this album.

no. I don't really need to. And somebody pointed out to me. 'Hell, a lot of what these younger groups are doing is your sound.' So I thought it's actually mad if I don't do it and I just let everybody else do it and admire how well it sounds when they do it." The ease with which McCartney now

taps into his past led to two of the most noteworthy collaborations on "Flaming and with Starr After discovering that his son James

was a fan of Miller, McCartney told him about "My Dark Hour," a song he cut with Miller (drumming under the pseu-donym Paul Ramon) in 1969 at Abbey Road after an aborted Beatles session. More recently, the two musicians renewed their acquaintance at an Earth Day concert in California. After recording "Real Love" with Ringo Starr and George Harrison in early 1995 for the "Anthology II" album, McCartney flew to Idaho to play again with Miller.
"We invited him to join the band,"

ips Miller, speaking by phone from Idaho, describing the snow-bound ses-sion that February that produced "Young Boy." McCartney, he says, "is a great songwriter and a great musician. The two collaborated again at McCartney's studio in May 1995 on a

"road song" titled "If You Wanns," written by McCartney, and a blues jam called "Used To Be Bad," which is credited to both songwriters.
"We fell ln, like an old habit, like a

comfortable glove," says McCartney. When you can work with someone like that, it's stranger to lose it than for it to still be there. It often is still there, like with Ringo . . . "Ringo had always said, after 'Real

Love,' that he was comfortable in this studio. And he said we should do it again some time," says McCartney. The opportunity came in May 1996, as Starr came down to play on "Beautiful Night," a song on "Flaming Pie" that McCartney had written a decade earli-

er but never released. We had a lot of fun doing it and then he stayed over the next day in case we needed to fix any drum things, which we didn't," says McCartney, "I could see that whenever we'd gone out to rehearse anything be was very com-fortable. So I said, 'Well, let's take this a little step further. I'll get on bass, you get on drums, we'll get Jeff [Lynne] on his guitar, just a three-piece, and we'll have a jam for the hell of it."

The resulting track, "Really Love



You," is a cool R&B groove built upon Starr's drum best and McCartney's rock'n'roll vocals. It is the first song ever released that is co-written by the Beatles' former drummer and bassist. While McCartney relishes a new

sense of ease in making music, he describes a fresh sense of frustration with how corporate marketing can overwhelm creativity in the music business today. After all, the Beatles, some 30 years ago, took control of the busi-ness from "the suits" be now savs are back in charge. He describes record company m

ings in which representatives of EMI and Capitol each outlined their promo-tional plans for his new album. "They're saying to me, 'You've got to go to Cologne, you've got to go to Stuttgart, you've got to go to Amsterdam' " and to New York and to L.A. and so on. McCartney put up his hands.
"I'm saying, I don't think I fancy it. I

really don't want to try too hard on this album. The success of the 'Anthology' is one reason. I've [also] noticed a cou ple of other artists recently who have been on mega-campaigns, and it looks like they're trying too hard. I just looked and thought, 'God, I thought he was better than that.' And I'm guilty of it, and I've done it in the past, because managers and [record] people sort of say, you've got to do that, or if you don't In working on the "Anthology"

ject and in making "Flaming Pie," McCartney was reminded that the music once mattered more than the marketing campaign. He tempers his frustration with

humor, dropping into the voice of a proper British gentleman as he suggests: "Letting the talent floooow, and not putting too many demands on it, is the rrr-right way to go.

"It really is, man," he says, serious

once more. "You've got to nurture taient instead of beating them about the head. You've got to give them a little bit of freedom. It's absolutely where it needs to go now."

TV. RADIO EXPOSURE TO HEAT UP SIR PAUL'S 'PIE' (Continued from page 1) arrives in U.S. theaters May 9. and whether it has some guts to it."

stream rock and jazz/AC radio formats with "The World Tonight" as the album's first North American single April 17, with the expectation of later crossing the song over to top 40 stations, says Lou Mann, GM of Capitol (U.S.). A video of the song, filmed in the English seacoast town of Hastings, will be serviced to MTV and other outlets. A radio special on "Flaming Ple" will be syndicated by MJI in the U.S. "There is such an awareness right

now of the Beatles and about Paul that it's going to make this job a lot easier, says Mann. "And the record musically is fantastic. Our whole thrust is about Paul the musician. "There is definitely an interest" in

McCartney's latest, says John Griffin, PD of rock outlet WPLR New Haven, Conn. "It all depends on how pop it is

says Griffin, prior to hearing the In international markets, EMI will

promote "Young Boy" directly to top 40 outlets beginning April 28. Mike Heatley at EMI Music International in London notes that because songs climb charts in markets such as the U.K. so quickly, "The World Tonight" may be released as the second international single while it is still crossing over to pop radio in the U.S. An hourlong television documentary

on McCartney by Geoff Wonfor, director of "The Beatles Anthology," is due to be part of a week of programming about McCartney on VH1 in the U.S. The week will conclude with McCartney taking part in a May 17 special for VH1, live from London with an Internet link-up. Details of that event have not yet been announced.

"VH1 specials do generate a lot of interest," says Steve Harman, regional manager for Tower Records in New York and Philadelphia, who describes himself as "a major McCartney fan. I think that, given the buzz about the Beatles, we would buy more of this than one of the solo albums that came

The possible tie-in with the Warner Bros. film "Father's Day" has resulted from producers Ivan Reitman and Joe Medjuck seeking to place the songs "Young Boy" and "The World Tonight" in the opening and closing of the mo At press time, discussions for that nent were still under way

previously."

If an agreement for use of the songs is reached, it could result in extensive exposure for McCartney's new music in trailers and advertisements for the film and cross-promotion for the film and album at music retailers.

STARS ALIGN FOR GAVIN BRYARS' POINT MUSIC/PHILIPS MUSIC GROUP SET

phy" is the most overtly "classical" of Bryars' albums for Point, including as its title work a deeply lyrical, Haydninflected concerto for cellist Julian Lloyd Webber, The disc's other pieces are also special features for instrumentalists. Dark and contemplative, "By The Vaar" spotlights jazz bassist supreme Charlie Haden; "One Last Bar, Then Joe Can Sing" is a meditative intermezzo for the Canadian percussion ensemble Nexus.

A devotee of music from Carlo Gesualdo to Carla Bley, Bryars has mixed time-honored forms with genre-bending experimentation for three decades. He says that creating "a quartet or a concerto—forms that have quite a historical provenance-puts a weight on your shoulders from the beginning

"With the pieces on 'Farewell To Philosophy,' I was writing for three very different kinds of virtuosi at the peak of their abilities," Bryars continues. "And I was interested in dealing with this virtuosity not in terms of pyrotechnics but on a purely musical level. Nexus can do things that will make your jaw drop, but I wanted to take the opportunity to have them play something more reflective.

Commenting on "By The Vaar," a work dedicated to him and featuring space for his brand of improvisatory art. Haden says: "When I first heard the piece back in '87. I knew it was a major work and that Gavin was a major composer. He is on the same level as Górecki, Pärt, John Adams, any of those guys. The goal of every composer is to inspire, and that's just what Gavin did. I only had two takes to do my bit, but I just closed my eyes and listened to those chords."

In an unusual move, Philips commissioned Bryars to write the cello concerto specifically for Lloyd Web ber, seeing the piece as a long-term investment and the beginning of a new strategy, according to Costa Pilavachi, newly named president of Philips

Music Group.
"With all the oversaturation out there of multiple recordings of classical works, we believe that as a label it's important for us to participate in the expansion of the repertoire," Pilavachi says. "Of course, you have to have a performer who is well matched with the composer and who's willing to take the piece around the world. But the great thing is that when someone looks for a recording of the Bryars cello concerto, we have the only one

Released last October in Europe and Asia, "Farewell To Philosophy" has done especially well in the U.K., where it reached Classic FM's top 30 and has sold admirably in shops like Farringdons Records at London's South Bank Centre. Farringdons manager Peter Howes says, "We've had the album on display since its release. Bryars has a devoted following, and when Lloyd Webber performed the cello concerto at Royal Festival Hall, the record did quite well beyond that, even better than we expected."

Bryars' previous Point albums were rerecordings of conceptual collages initially issued in the early '70s: "Jesus Blood Never Failed Me Yet," a loopdriven minimalist hymn featuring vocals from Tom Walts, appeared in 1993 to great acclaim; "The Sinking Of The Titanic," from '94, was an affecting ambient fantasy and one of Point's more successful releases.

Some of Bryars' best and most charcteristic work prior to "Farewell To Philosophy" came out via other new music-oriented labels. On ECM, the subtly moving "After The Requiem from 1990, featured the Gavin Bryans Ensemble and guest guitarist Bill Frisell; from '94, "Vita Nova" was a luminous mix of instrumental and vocal nieces with the Hilliard Ensemble. Classical saxophonist John Harle included Bryars' pastoral rhapsody "The Green Ray" on a '92 Argo album of contemporary sax concertos, and on the '96 Argo set "The Last Days," the Balanescu Quartet recorded his stellar string quartets and title duo for violins. (Bryars' compositions are published by Schott & Co., London. He is managed by Jane Quinn in London.)

POINT'S NEW PROFILE

The reformation of Philips Classics Productions as Philips Music Group has brought Point Music an expanded role within the organization (Billboard, April 5). Seen as the increasingly viable contemporary music arm of Philips, the label has boosted its staff and doubled its release schedule to about 10 albums per year.

ounded six years ago, Point is a joint venture between Philips and composer Philip Glass' Euphorbia Produc-tions. Reflecting Philips' heightened emphasis on Point, Euphorbia executive producer Rory Johnston has been tapped for double duty as VP of the label, working from PolyGram's New York offices, Also, Randy Dry, formerly national manager of field marketing for each of the imprints under PolyGram Classics & Jazz in the U.S., is now dedicated to Point as director

of marketing and artist development. Last year, Point had the No. 1 albu on the Top Classical Crossover chart. "Us And Them: Symphonic Pink Floyd "The album is still on the chart at No. 9, and Glass' "Heroes" sympho-ny-the follow-up to his hit "Low" symphony, based on themes by David Bowie and Brian Eno-is No. 12 Other items in the Point catalog include the deluxe reissue of the legendary recordings of the Master Musicians Of Jajouka made by late Rolling Stone Brian Jones, as well as iconoclastic composer Glenn Branca's futurist Symphony No. 9. Dises from prog-rock outfit Zoar and Brazilian nuevo-folk group Uakti are upcoming.

To me, Point is one of the most exciting aspects of Philips," says Chris Roberts, worldwide president of Poly-Gram Classics & Jazz. "And the new Gavin Bryars album epitomizes what the label is about. It is very sophisticated. adult music, but it isn't just intellectual—it has a real human dimension that brings people in. And with Gavin collaborating with a jazz giant like Charlie Haden, that helps broaden the audience for the music, as it did when Tom Waits sang on 'Jesus' Blood.' "

In pursuing Point's manifesto to "redefine what is considered 'classic' music," as Johnston explains, the label will continue to encourage collaborations, as well as explore four main areas of A&R; experimental music, such as Bryars and Branca; young composers, such as Bang On A Can co-founder Julia Wolfe; world music innovators, such as West African composer and kora virtuoso Foday Musa Suso; and pop/classical crossover projects, such as Glass' Bowie/Eno variations and "Symphonic Pink Floyd" (whose tunes were orchestrated by Jaz Coleman, the

ential art-metal band Killing Joke). Talent is probably the most demo cratic quality in humans," Glass says. It shows up anywhere and in anyone, regardless of culture, race, age. At Point, we can make a home for all sorts of talent. And there's an audience for that talent. Strict formats at record companies or radio address numbers. not a real living, breathing audience. We know there is considerable group of people that has grown up listening not only to the Beach Boys but De ssy and Aphex Twin.

classically trained front man of influ-

In the past, Point's A&R originated from Euphorbia in New York, while marketing activities were centered in Philips' Amsterdam headquarters Now both artistic and marketing decisions will emanate from New York Johnston and Euphorbia president Kurt Munkacsi each stress the advantages of the newly coordinated setup. comparing it to other artist-oriented imprint partnerships like Nonesuch with Atlantic and ECM with BMG. In marketing the label's forward-

inded offerings, Dry says Point will place a new emphasis on such outlets as bookstores and gift shops, as well as continue to stress the label's connections with public and college radio. At University of California-Berke-ley's KALX, "The Sinking Of The

Titanie" was a No. 1 album for two months in '95 and one of the station's top records for the year. Anthony Bonet, host of a weekly contemporary music program on KALX, played the work in its entirety as well as the pioneering single remixes by Anhex Twin He says he plans to give listeners a heavy dose of each of the new Bryars

Since premiering the work in Lon don, Lloyd Webber continues to pair "Farewell To Philosophy" with Haydr concertos in his performances around the world-a tour of Japan is set for the fall. Haden will play "By The Vaar" in June at the Montreal Jazz Festival, with concerts possible in New York and Europe. The Bryars Ensemble tours Europe this spring and summer.

ALLIANCE SEEKING A CASH INFUSION (Continued from page 1)

bondholders.

investment would affect stock- and

much-needed cash infusion, which

would alleviate fears among investors

that the company is in danger of run-ning into a short-term liquidity prob-

lem. Despite those fears, sources at the

six major record companies say that

Alliance Entertainment is current in

surprisingly large loss-as well as con-

cerns that a new third-party invest-

ment would dilute the value of the

stock and force a pre-package Chap-

ter 11 filing-by selling off their stakes

in the company's securities, sending

Alliance hand and stock prices plum

meting. The bonds, which started the

week trading in the mid 70s (on the

dollar), dropped to the low 40s by the

end of trading April 2. The stock price,

which opened April 1 at \$1.375, closed

Ant, the record-label component of

Alliance Entertainment, announced

that it had acquired a 50% equity inter-

31, 1996, Alliance reported a net loss

of \$112.8 million on sales of \$191.1

million. That loss included write-offs

for the planned closing of warehouses

and the divestiture of noncore busi-

Due to a total of \$118.9 million in

write-offs, Alliance reported a year-

end net loss of \$148.7 million on sales

of \$691.1 million. Industry observers

were stunned by the drop in operating

profits to \$4.9 million for the year,

For the fourth quarter ending Dec.

get in the R&R label Delicious Vinul

In an unrelated development, Red

However, investors reacted to the

meeting its obligations.

April 2 at 93.7 cents.

The investment would provide a

hring cash into the company, but dedown from \$51.1 million in 1995. The company previously announced a plan to raise \$35 million through a clined to specify the amount the name of the notential investor, or how the

rights offering. But, during the conference call, Tim Dahltorp, senior looking at a number of other alternatives . . . but by no means is the rights offering off the table." Another alternative Dahltorp sug

gested is for existing investors, which include Wasserstein, Perella & Co.; BT Capital Partners; and Bain Capital, to invest further funds in the company. Also, he said Alliance was talking to a third party about a more complete recapitalization of the company.

Dahltorp and Alliance Entertain-

ment chairman/CEO Al Teller repeat-edly declined to provide additional details on the topic during the call. While Alliance declined to identify

names. Rillhoard has reported that the company had been having conversations with Apollo Advisors (Billboard, Nov. 23, 1996, and Dec. 7, 1996), but those conversations appeared to have been terminated (Billboard, Jan. 11). At press time, it was unclear whether Apollo Advisors is the third party in discussions with Alliance. That investor is apparently wager-

ing on Teller's ability to transform Alliance Entertainment into the seventh major. If Teller is successful, the proposed investment would be amply rewarded in the future. But whomever Alliance is talking to,

the company initially met resistance Wasserstein, Perella, & Co., which controls six seats, the largest block, on the 13-seat Alliance board of directors. Wasserstein, Perella is said to have preferred the rights offering because it wouldn't dilute its stake in the com

pany. Furthermore, Wasserstein, Perella is said to have philosophical differences with Teller shout the direction of the company. It wanted Teller to concentrate on the turnaround of Alliance Entertainment rather than make more acquisitions. The rights offering would provide considerably less in the way of funds available for acquisitions. Sources in the Red Ant camp downplayed philo-sophical differences with Wasserstein, Wasserstein, Perella, which didn't

return phone calls seeking comment, is now said to be looking more favorably at the proposed recapitalization of the con At the end of 1996, Alliance Enter-

tainment's debts included \$267.2 million in accounts payable, \$125 million in bonds, and \$132 million of its \$150 million revolving credit facility. In other news, Alliance Entertain ment announced that its revolver had

received a waiver for covenants in default on Dec. 31, 1996, and that those covenants had been modified for future periods. Furthermore, the revolver now requires that Alliance raise at least \$35 million of equity by July 1.

Stockholders are fearful that a new investor would get a significant amount of common stock shares thus diluting the value of their shares. Bondholders are fearful that the recapitalization would result in the company asking them to take new notes and possibly stock at a discount to the face value of the debentures, which are due to mature in 2001. In the latter scenario. Wall Street sources say, Alliance would likely have to make a pre-package Chapter 11 filing in order to get bondholders to agree to the "haircut. But sources familiar with the situa

tion suggest that the offer to hondholders may be attractive enough so that the swan could be done through an out-of-court restructuring. Of Alliance's financial results. Ed White, an analyst with M.J Whitman,

says that the size of the loss was a "shocker." But he pointed out some positive aspects of the conference call. "They are on target with their costcutting projections, and returns are down," he says. A senior distribution executive says Alliance is much further along in its

turnaround than critics acknowledge. During the conference call, Teller outlined his accomplishments since Red Ant was acquired by Alliance in August, including making key management changes at Independent National Distributors Inc.

He noted that Red Ant was inst bringing its first releases to market. Naked, a new band, has a single that has already made an impact on the airplay charts, and Cheap Trick's single was among the most heavily added songs at radio, he said.

"Red Ant is already viewed as a major competitor," Teller said. "We have signed Composium, a much sought-after hand that recently was on the cover of Melody Maker."

Red Ant will release 10 titles in the second quarter including sets from Delicious Vinyl, such as the latest albums from the Brand New Heavies, and Born Jamericans. Later in the year, the label is expect-

ing a release from N'Dea Davenport, the former lead singer from the Brand New Heavies, and an EP and longform video from the Pharcyde. Teller says, "We are very excited about being in business with Delicious

(Continued from page 10) the month, hitting Europe and Japan

BLIGE

in May. Tour dates in the U.S. are scheduled to begin in late August. Boberg believes all elements are now in place to move Blige to the next level. "Not only the record company but management and the artist are on a mission to make her a superstar, not just within ber niche as the Queen of Hip-Hop Soul, but to expand so that she is recognized as a superstar among all audiences," he says. Blige, though, is still marking her

progress day by day. "I'm just glad that all the nonsense is finally moving away from me," she says. "I worked real hard on this album. I took contro of the whole thing, and all these good things are happening because of me being able to change my attitude." Blige is booked through ICM and published through MCA Music Publishing.

BILLBOARD APRIL 12, 1997

RIGHTEOUS BABE AN INDIE SUCCESS STORY (Continued from page 1)

licensing deals in the U.K. and Norway (both through Cooking Vinyl), and a deal is pending in Japan.

Things are good, but they are still not easy. DiFranco, a relentless tourer. wili play more than 100 shows worldwide this year. Only now she doesn't have to worry about the tire falling off the Hyundai on the way to gigs, she

DiFranco is telling the story about the hazy turning point between living om upstart and up-and-running label, and it sounds like a fairy tale. something she acknowledges with a self-conscious laugh. "We'd been selling primarily to people at shows and through our 800 number," DiFranco "But there were small stores starting to pick up on me, ones in mar-kets where I had played. People who had been to the shows were coming in and asking for my stuff, so the owners starting thinking, 'Who is this person! They found out and began calling."

hey'd order five," says Righteous Babe president Scot Fisher, who quickly corrects himself. "First, they'd ask for one, to play in the store. That worked, so they'd order five. Then 10, and 10 more, and then a little catalog Says DiFranco, "It was what you dream of-people wanting to hear the music who kind of forced the stores to carry it, and then (the stores) saw this

was a good business, and so we kept making music and they kept buying it. The tale encapsulates the business philosophy of Righteous Babe, which can be summed up as "just enough. just in time, as the market demands This view, miles removed from the business of shipping platinum (and getting back gold), covers everything

from CD pressings to office space. Righteous Babe finally rented honest digs (1,000 square feet in downtown Buffalo) some three years ago when the living room business could not odate one more postcard to be mailed and it hired staffers to send them out when its own store of selive dried up. It moved from selling tapes into CDs when it become clear that people would in fact pay a little more for them, making the added investment less risky. It linked with indie distributors Goldenrod and Ladvalipper, among others, when its direct-mail operations could not suitably accommodate interest from an expanding network of feminist bookstores and mom-and-pop music shops, and added a national distributor, Koch, when

they, too, were outpaced by chain

It is likely that all this is why DiFranco has been invited to deliver the keynote address during the 1997 convention of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) May 21-25. The association may be looking for a happy story at a time when imprints are being dropped by distributors and others are struggling for exposu

"Ani is a perfect example of what the independent music industry is all about," says Pat Martin Bradley, executive director of NAIRD, "from the nature of her business and the fact that she started her indie label because she wanted to run it the way that she wanted it run to her commitment to do business at home. She is also a perfect example that with a little creativity and a lot of initiative and spunk, you can

get somewhere, and maybe that is something it is heartening to hear." "They want to know the magic formula," DiFranco muses about why she has been invited to speak. "But you know, they may not like it, because it's not really much of a formula."

It's 10 years of hard work, she confides, "We're a 'success' because we're selling 200 000 copies of an album after 10 years of work," she says. "And that's what a major label can do in six months. But it's been a great ride, and it's been our ride. No one told us what to do or how to do it."

THE ROAD NOT TAKEN That commitment to remaining

independent has been a driving factor for DiFranco since she started Right eous Babe on borrowed money, and it has been a large part of ber attraction for a fan base that can only be described as reverent, singing along to all her songs at shows (even those brand-new ones she bas not vet recorded) and logging in nightly to discuss her on dozons of Internet sites "I just don't think that you can say some-thing meaningful within the corporate music structure," says DiFranco. "And I know that I don't want to be a part of that structure. I don't want to support it, and I want to do everything I can to actively challenge it on a daily basis." DiFranco says she has been

approached by every major label within the last year and has turned all of them down. "They don't have anything I want," she says simply. It is an idea more artists, newcomers, and vets seem to be warming to. "There comes a point where you have to think about whether you are limiting yourself by trying to keep within the bounds of what is allowable at a major label, says Jane Siberry, the acclaimed Canadian artist who parted ways with Reprise Records last yearafter four critically lauded but commercially lukewarm albumslaunch her own imprint, Sheeba

Records, which sells product online and at retail through Koch. "At some point you want to be able to be in direct control of your artistic life and in direct contact with the people you are [making music] for.

"The only thing limiting me now is my imagination," she continues, pausing, then laughing. "And, uh, cash

It is the latter matter that has made Righteous Babe an indie industry eveopener. Though Fisher declines to get into hard numbers, Righteous Babe is clearly making money. And because it has limited the links in the corporate food chain that nibble away at revenues, more of that money is being realized as profit. While a typical major-label act can expect to pocket \$1.25-\$2 per album

sold, not including royalties, it is estimated that DiFranco nets about \$4 for every record she sells, on average. Fisher estimates that total album costs have remained fairly stable since the first release, at \$20,000-\$25,000. "She does it all herself," he notes, "Writes, produces. She's in and out of the studio, so costs don't really add up. Her music is published by Righteous

DiFranco's last studio album "Dilate," released in late '96, has sold more than 168,000 copies, according to SoundScan. Its predecessor, 1995's breakthrough "Not A Pretty Girl," has moved more than 105 000. The label continues to sell various titles at a clin of 20,000-30,000 a month, Fisher says, and with the new live album expects. tions are that the pace will quicken.

Whenever something new comes out, people tend to discover not just it. but her whole catalog," says Michael Rosenberg, VP of sales and marketing at Koch. "The new album drives the catalog still further."

"That is probably the most amazing thing about Ani," agrees Susan Frazier, manager/buyer at Goldenrod, which distributes Righteous Babe titles into women's bookstores, mom-andpops, food co-ops, and other outlets. "The new sets, when brand-new, sell the most but once that 'new' factor wears off all her albums tend to sell

equally. It is a catalog phenomenon." Frazier estimates Goldenrod will move 3,000-5,000 units of DiFranco's new live album.

The wholesale price of DiFranco albums is somewhat lower than aver age, at \$10.25 vs. \$10.80. Rosenberg says (the double set, with a retail price of \$24.95, will wholesale at \$16,45). "Most everybody has been going up, and she has been holding steady." he

A large part of Righteous Babe's sales spurt has come from the expansion of the label's retail reach via Koch. with which the label linked in July '95 With "Dilate," the trend accelerated from indie retailers to major chains. "Her numbers at major chains on

'Dilate' have gone up considerably,' Rosenberg says. "While indie stores are still a hig chunk of the SoundScan numbers, they are now at 36% instead of 50%, and the chains are taking 61% We feel that with this new [live] record coming, those numbers will be even more skewed toward chains

DiFranco says 3% of the titles continue to be sold directly to fans at shows, where the label also peddles Tshirts

Fisher cautions against seeing dollar signs, bowever. "The difference with Ani as opposed to an artist on a big label is that what she makes is not what she takes home-there are 12 people working in the office who get paychecks. She also puts a lot of what she makes back into the label."

Righteous Babe also continues to put dollars into one marketing area besides touring—it believes strongly in. "In-store merchandising is key Fisher. "We always offer point-of-purchase materials, and if there are positioning programs, we support those. DiFranco stresses listening-post placement. "There is no purer way to

sell your music in a store The label is also expanding beyond being a one-artist shop, having already released a set by Utah Phillips, and it has imminent plans to sign "a new

artist, a young act." "I want to establish RB as a brand in the way that Real World is, DiFranco says. "I know I can trust that label to expose me to some amaz ing stuff, and I want people to feel that way about RB, too." Despite expenses, Fisher agrees,

"You can certainly make a living at this without having to go to a major.

RECORD BUST MAY CURB BOOTLEG BIZ WORLDWIDE (Continued from page 6)

import, and distribute bootleg record-

ings (Billboard Bulletin, April 2). The gigantic baul was equivalent to 80% of the entire domestic bootleg CD seizures in all of 1996, according to the The yearlong undercover operation by U.S. Customs Agents, with assis-

tance from the U.S. Attorney's Office for the Middle District of Florida and the RIAA, led to a 40-count indictment against the alleged bootleggers, who are from the U.S., Italy, Germany, England, and the Netherlands. Of the foreign nationals, five were

indicted while in the U.S. "allegedly conducting illicit business affairs, according to the RIAA. The 800,000 confiscated recordings

included live performances of "practically every top performer," according to the RIAA. The Beatles, Tori Amos, Bob Dylan, the Grateful Dead, the Rolling Stones, the Dave Matthews

Band, Van Halen, and Stevie Ray Vaughn were among the artists whose performances were confiscated. "This operation marks the large

criminal bootleg investigation of its kind," says Frank Creighton, RIAA VP/associate director of anti-piracy, "both in terms of the number of individuals indicted and the transnations scope of their operations, as well as the sheer volume of bootless seized. "Without a doubt," says Creighton,

"the removal of so many major play-ers will substantively and severely disrupt the global bootleg industry The defendants charged in the

indictments (with the U.S. addresses of those apprehended here) are Jorge Garzon, Orlando, Fla.; Hans Heimann, Wuppertal, Germany; Roger Moenks, Goch, Germany; Charles Leidelmeyer, Gravenhaag, the Netherlands; and Mark Purse glove, London.

Also charged were: Simone Romani Milan; Scott Johnson, Long Island City, N.Y.; Simon Carne and Alfonso Degaetano, West Palm Beach, Fla.; Ali Moghadam, Las Vegas; Georgio Serra and Carolina Albanese, Republic of San Marino, Italy, and Robert Pettersen, Los Angeles.

Creighton said "all major bootleg labels were involved" in the bust. including the many labels allegedly manufactured and distributed by Kiss the Stone (KTS), located in the Republic of San Marino. According to the RIAA, KTS is allegedly one of the largest bootleg-label distributors in the world.

The defendants, if convicted, could face prison terms ranging from five to 35 years. The U.S. Trade Representative's Office plans to put pressure on the countries of those indicted to extradite the alleged hootleggers. according to the RIAA.

HOW INDIE IS INDIE?

The retail expansion, growing sales, and expanding media attention (DiFranco recently added a People interview to her growing clip file) ra some interesting questions for Righteous Babe. In short, how big can you get and still stay way-indie at heart? Liz Wermcrantz, music buyer for Women & Children First, a women's bookstore in Chicago, has a jump on chains such as Trans World Entertainment and Musicland that are now taking note of DiFranco. She started with "Ani DiFranco," the label's first release, which bowed in 1990

Sales since have been on a steady spike, with as many albums moving om the store in the last few months as have been rung up in total since 1990. That spike may have peaked. "Now that her product is more easily available to people, they are picking it up at places they couldn't before," she says. "We used to be one of the few places in town where you could find

Video and radio exposure is also seeping into wider media channels. Tim Hamblin, artistic director for the Austin Music Network, which reaches 200,000 cable households, has been a longtime supporter of DiFranco. "Her music is terrific, and we always get great response when we play her ideos," he says.

MTV, M2, and VHI have recently done the broadcast equivalent of stick ing their toes into the DiFranco waters, even as commercial outlets such as alternative WEQX Manchester, Vt., join a solid base of college stations. "There is a point where radio will not he able to ignore her anymore," says alternative WEDG Buffalo operations manager John Hager.

Righteous Babe is putting out its own tentative feelers, too, "Our thinking before was, Why go to [commercial) radio-they won't play us, and we don't have the money anyway," Fisher says. Now the label has hired radio promotion people and is servicing rideoclins. Venues, too, are changing, as inter-

est in DiFranco leaks into the main stream. Where not long ago she was still playing intimate 200-seaters, DiFranco now requires I,500- to 3,000seat halls and easily sells them out.

There is a balance you try to strike," says Jim Fleming, founder and co-owner of Ann Arbor, Mich.-based Fleming & Tamulevich, which has been booking DiFranco since 1992, "It is not fair to her fans if you put her in a place so small few can get in, but if you go too high, you destroy intimacy No matter where, it is a given that DiFranco will be playing live on most

days in one town or another. When we first started out, som explained to us the five elements of a successful career: something like tou ing, marketing, radio, video, retail," says Fisher. "We looked at each other and said. Well, we've got touring." It has apparently been enough.

Siberry says, "The hardest thing when you release any kind of product. is to let people know it's out thereand that goes for major labels just as much as for indies." DiFranco has used touring-from

pizza shops where she got \$70 and a pie, to the thriving folk festival circuit on which she first came to wider exposure, to New York's Roseland-to conneet with fone

"When you are an indie, a touring career builds a recording career," says Fleming. "And one of the things Ani and I agree on is you go where your fans are-and that means into sec-

ondary markets, because there are fans there. It seems basic, but a lot of people forget that after a whil In addition to the States, DiFrance has played in Europe and Japan and is inked for dates Down Under. "It's back to basics," DiFranco says, relishing it. "I played for 100 people in Japan

OH YEAH, THE MUSIC Of course, at the bottom of Right-

eous Babe's bottom line—the real magic in the formula-is the music. DiFranco, whose musical bent has evolved with each release-from her early punk-tinged folk to the more rock ing sound heard on the last two setshas never wavered from a dead-center lyrical voice that so deeply connects with her fans that they often seem to forget whether the thoughts are DiFranco's or theirs, "I am, like, public domain." DiFranco says, laughing. (Continued on page 85)

Hot 100 Airplay

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\$ WCDX	AST WEEK	EKS ON	TITLE	S WEEK	Z WEEK	WEEKSO	TITLE
100	3	Ň	ARTIST (LABEL/PROMOTION LABEL)	T S	UKST		ARTIST (LABEL/PROMOTION LABEL)
			* * NO. 1 * *	38	34	15	CRASH INTO ME DAVE MATTHEWS BAND (RCA)
D	3	20	YOU WERE MEANT FOR ME	(39)	42	6	HARD TO SAY I'M SORRY AS YET FEAT. PETER CELERA CLARACEARIES
2	1	26	NO DOUBT 1 RAUMAINTERSCOPE)	40	39	9	DA' DIP FREAK NASTY SHARD HOOD POWERTR
3	2	19	LOVEFOOL THE CHEMISTS THAMPOLENE, STOCKHOLANIE TOUTTO	41	37	17	THE BLACKOUT ALLSTARS (COLUMBIA)
4	4	26	UN-BREAK MY HEART TOM SHARUN ILM ACLARISTO	30	50	4	TOO LATE, TOO SOON JON SECADA ISEKEMID
D	5	27	DON'T LET GO (LOVE) EN VOIGUE (LAGTHEESTIEEG)	Œ	49	3	HART : BUCK WOOL
D	8	15	ONE HEADLIGHT THE WALLFLOWERS INTERSCOPE)	44	43	12	SANTERIA SURLIME IGASOLINE ALLEKWICAI
7	7	15	EVERYDAY IS A WINDING ROAD SHERYL CROW (AAM)	45	28	16	DON'T CRY FOR ME ARGENTINA
D	9	9	ALL BY MYSELF CELINE DIGN 1550 MUSICI	30	47	14	JUST ANOTHER DAY JOHN MELLENCAMP . MERCURY
Œ	10	18	BARELY BREATHING DUNCAN SHER CATLANTICS	47	46	12	LAKINI'S JUICE LIVE ITADIOACTIVEMICAL
16	8	15	WANNABE SPCE GRES OVERSTHE	4	65	2	SAY YOU'LL BE THERE
11	11	18	EVERY TIME I CLOSE MY EYES	3	=	1	MMMBOP HANSON IMERCURY
120	12	9	WHERE HAVE ALL THE COWBOYS GONE?	50	45	7	STEP BY STEP WHITNEY HOUSTON (ARISTA)
Œ	15	11	FOR YOU I WILL MOVES GOWENWARKER SUNSETINELANTED	(31)	60	2	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEXTRACEG)
10	14	9	I WANT YOU SAVACE GARDEN (COLUMBIA)	320	53	4	EYE DIE SAKSHING PLANNENG INCHANGENERSCO
15	13	19	A LONG OCCEMBER COUNTING CROWS INJURED TO THE	53	51	5	IT'S ALRIGHT, IT'S OK LEAH ANDRECHE IRCA
Œ	20	24	I BELIEVE I CAN FLY R. KELLY MYRNER SUNSESULTANTICHNE	54	40	20	LET'S GET DOWN TONY TON TONE IMPROUNT
Œ	18	6	STARING AT THE SUN	(33)	56	4	GONE AWAY THE OFFSPRING COLUMBIA
18	17	26	HOBOOT XETH SWEAT FEAT ATHOM CHIEF ITLENTINGES	58	52	13	GREEDY FLY BUSH (THAI, MALINTERS COPE)
18	16	19	OOH AAH JUST A LITTLE BIT GINA G STERNALWARNER BROS)	(37)	Ë	2	CRUSH ON YOU LE NAME OF THE PARTY OF T
20	22	9	DON'T LEAVE ME BLACKSTREET INTERSCOPE	58	55	3	THE NEW POLLUTION
21	19	9	SECRET GARDEN SPOCE SPRINGSTEEN ICCLUMBIA	(30)	63	3	PLL BE FOR MODELLIFEN
22	21	32	NO DIGGITY BLACKSTREET SEAT, DR. DRD INTERSCOPE	(60)	- 60	1	FLL ALWAYS BE RIGHT THERE BRYAN ADAMS (ADA)
70	23	7	YOUR WOMAN	-	64	3	TELL ME DO U WANNA GINLAINE 1550 M.CSICI
24)	27	8	RETURN OF THE MACH		-	\vdash	POSSESSION SARAH MELACHLAN (MISSTA)
250	-	10	CAN'T NOBODY HOLD ME DOWN	(E2)	-	15	
_	29	-		83	57	8	PRECIOUS OECLARATION COLLECTIVE SOUL IATLANTICS
28)	31	5	HYPNOTIZE THE MOTORIOUS BLIG. ISAD SOYNATISTA:	64	58	18	OESPERATELY WANTING BETTER THAN EZNA CWELLELEXTRAE
27	25	4	ONE MORE TIME NEAL MCCOY (APILITA)	(3)	70	8	VOLCANO GIRLS VERICA SALT INVESTIGATION OF THE
26	24	32	I GO BLINO HOOTE & THE BLOWESH (REPRISE)	Œ	73	2	WALENTINE IMPROMEMENTAL MERCE SINCH IN
70	35	5	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)	1	\vdash	1	THE IMPRESSION THAT I GET THE MIGHT MIGHT BOSSTONES BIG REMORDAL
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31	26	36	HEAD OVER FEET ALANS MONSSETTE DHAVEROCKREPRISE)	Œ	-	2	IT'S IN YOUR EYES PHIL COLLING ITACE VALUE(ATLANTIC)
D	33	3	ELEGANTLY WASTED	Œ	74	5	GET IT TOGETHER 202 HW LOND TOWN
33	32	44	CHANGE THE WORLD ENG CLAPTON (REPRISE)	(2)	-	1	BITCH MERCOITH BROOKS (CAPITOL)
Ð	36	5	CAN WE SAY (INS)	12	48	9	PLEASE DON'T GO NO MERCY (ARISTA)
W	41	14	NAKED EYE LUSCIOUS MCKSON ISBAND ROYALCAPITOLI	Œ	-	1	4 PAGE LETTER MUNIMI SURIE GROUND ATLANTIC
H	64	11	IN MY BED DRU HEL ISLANDI	74	71	5	TALK TO ME

HOT 100 RECURRENT AIRPLAY

75 69 18 I BELIEVE IN YOU AND ME

1	1	2	LOVE YOU ALWAYS FOREVER	14	12	5	PONY GANCHINE 1550 MUSICS
2	2	5	TWISTED KEITH SWEAT (ELEXTRACES)	15	21	10	TONIGHT IS THE NIGHT LE CLICK (LOGICIPEA)
3	3	2	WHERE DO YOU GO NO MERCY (ARISTA)	18	16	8	YOU LEARN ALANS MORSSETTE (MAYERICA, PEPRISE
4	4	4	YOU'RE MAKIN' ME HIGH	17	15	25	BECAUSE YOU LOVED ME CLUNE DION (550 MUSIC)
5	5	15	DO YOU MISS ME	18	18	25	IRONIC ALANIS MORISSETTE IMAVERICK/TEPRISE
•	10	8	COUNTING BLUE CARS	18	17	15	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRACEG)
7	9	5	IT'S ALL COMING BACK TO ME NOW CELINE DION (550 MUSIC)	20	19	23	NOBODY KNOWS THE TONY BION PROJECT QUARACEMBETA
1	8	4	THIS IS YOUR NIGHT	21	20	18	WHO WILL SAVE YOUR SOUL
8	7	3	IF IT MAKES YOU HAPPY SHERTI, CROW (ALM)	22	-	35	BE MY LOVER (A BOUCHÉ IRCA)
18	13	33	MISSING EVERYTHING BUT THE GIFL SATLANTICS	23	22	9	SPIDERWEBS NO DOUBT ITRAUMAINTERSCOPE)
11	8	3	WHEN YOU LOVE A WOMAN	24	23	3	ALL MIXEO UP 311 (CAPRICORNAMERCURY)
12	11	2	MOUTH MERRIC BANBRIDGE (UNIVERSAL)	25	-	31	WONGER NATALIE MERCHANE IELEKTRWEEGJ
13	14	23	ALWAYS BE MY BABY MARSON CAREY (COLUMBA)	Reco	ument t for 2	PAGE 2	titles which have appeared on the Hot 100 eist and have droosed below the top 50.

HOT 100 A-Z

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SM/Warrer-Lametine (SM) 100M STEP BY STEP (FROM THE PREACHER'S WIFE) (Lamesa, ASCAPIBAC, ASCAP) M; STEP INTO A WORLD (RAPTURE'S DELIGHT) (Lamesa, ASCAP-00P, ASCAP/Chryssis,

Hot 100 Singles Sales.

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PAULA COLE HANGO WHERE HAVE 2 12 WANNABE SPEE GRUS MIRGINI 40 37 16 I BELIEVE IN YOU AND ME 41 35 12 ON & ON EXTRACT BADU INSCREAM CHINESES 4 3 14 IN MY BED DRU HELL (SLANCE) 42 43 3 SHO NUFF 5 3 ALL BY MYSELF (E) - 1 JAZZY BELLE CUTMST ILAFACE/AR D 8 5 FOR YOU I WILL MONGELIA SUNSCILL (4) 55 3 YOUR WOMAN 7 6 9 GET IT TOGETHER 45 41 7 DON'T CRY FOR ME ARGENTINA E 9 19 YOU WERE MEANT FOR ME 46 42 8 SAY. IF YOU FEEL ALRIGHT 11 8 HARD TO SAY FM SORRY (II) 52 11 NAMED EYE LUSCOUS JACKSON ISSUIND ROYALCOP 15 4 I SHOT THE SHERIFF WARRENGER OF THIS COLUMN (B) 49 17 SPACE JAM 11 7 11 EVERY TIME I CLOSE MY EYES (8) 51 5 TALK TO ME 12 10 4 GHETTO LOVE DA BRAT FEAT 1 BOX (SO SO DEFICOLLIMBIA) 50 40 8 THE THEME (IT'S PARTY TIME) 13 12 6 BIG DADDY 51 50 7 DOG'S GET TO GO TO HEAVEN! 14 14 9 WHAT'S ON TONIGHT 52 48 23 DON'T LET GO (LOVE) 15 13 18 I BELIEVE I CAN FLY 53 47 24 HNOCKS ME OFF MY FEET (IE) 23 8 I WANT YOU SAVAGE GARDEN COLUMNIA 54 53 11 THINGS'LL NEVER CHANGE RAPPER'S BALL 17 16 5 STEP BY STEP WHITNEY HOUSTON LARISTIA 55 55 16 OOH AAH... JUST A LITTLE BIT TE 17 8 LET IT GO 58 57 23 NO TIME (15) 21 7 RETURN OF THE MACK SD - 1 SECRET GARDEN (20) 20 7 CUPIO 112 (BAD SON ARISTA) 58 58 10 WATCH ME DO MY THING 22 8 I BELONG TO YOU SEVERY TIME I SEE YOUR FACE) 58 45 28 NOBODY NETH SALAT FEAT ATHEMS CASE SELECTION (32) 19 13 DA: DIP IREAN NASTY IMARO HOCOPOWER TRIADS 60 45 15 LUCHINI AKA (THIS IS IT) (20) 24 11 LET ME CLEAR MY THROAT DI NOOL (CLEARMER)CANWARMER BROS) 81 54 9 WHATEVA MAN (20 29 3 I DON'T WART TO! LOVE ME SOME HIM (SE) 75 2 ONE NIGHT AT A TIME (25) 25 7 FALLING IN LOVE IS HAVE ON THE HNEES) 63 59 10 HALWAYS FEEL LIKE ISOMEBOOY'S MINTECHIC MED 28 18 25 UN-BREAK MY HEART (E) 65 4 BARELY BREATHING 20 25 3 YOU DON'T HAVE TO HURT NO MORE 65 60 20 WHEN YOU'RE GONE, FREE TO DECIDE

31 33 5 REQUEST LINE 69 62 8 DISCOTHEQUE 32 28 9 PLEASE DON'T GO 1 TOO LATE, TOO SOON 33 32 12 FIRESTARTER PROCESSES MEDICAL 71 87 18 FLY LINE AN EAGLE 24 30 20 COLD ROCK A PARTY 72 74 2 CALL ME 35 36 5 HEAD OVER HEELS 73 63 15 WHAT THEY DO 36 34 5 PM NOT FEELING YOU 74 64 19 IT'S YOUR BODY COLUMN NOTE 30 44 3 ONE MORE TIME 75 70 23 I'M STILL IN LOVE WITH YOU Records with the greatest sales gains. © 1997. But Corporates Of Janusca, 1894/Nchaete, 1997 R., 400 Mal., 2017 J. 1175 S. 1175 S

28 27 3 EVERYDAY IS A WINDING ROAD

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BILLBOARD APRIL 12, 1997

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ords with the greatest airplay gains. © 1997 Billbo

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	5 6	11	EVERY TIME I CLOSE MY EYES ● ◆ BABYFACE	6		58 :	_	JUST ANOTHER DAY # JOHN MELLENCAMP
1	7 5	25	UN-BREAK MY HEART ▲ ◆ TONI BRAXTON	1	\rightarrow	NEW)	1	JAZZY BELLE ◆ OUTKAST
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			* * * GREATEST GAINER/SALES * * *			12 8		WITHOUT YOUR LOVE ANGELING ID IT OF UPSTAIRS OLZS
0 4		3	R NELLY STUDE FOR MARIN OR NELLY ANNOTHING THE MAP I SOULSHOOK CHRUM INDICATAGE SAZZEMENTA	32		14 7	8 10	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) ◆ TRU FEAT, ICE CREAM MAN INASTER P) MO BUYCH ALC CRAIG BRIVALE & SLEX THE SHICKER MEXO ICE IDD (T) NO LIMIT BROSEL PROBLEY TO BUYCH ALC CRAIG BRIVALE & SLEX THE SHICKER MEXO
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D 3	8 54	5	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	34	85	77 (7 8	DISCOTHEQUE FLOCO (10) (SLAW) THE COSE S PRO) CO (C) (T) (N) (C) (SLAW) SMAPT M
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D 4	_	3	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION	37	-	35 -	-	STEP INTO A WORLD (RAPTURE'S DELIGHT) • KRS-ONE
3	_	27	MINT CONDITION OF LEWIS) NO DIGGITY ▲ ◆ BLACKSTREET (FEATURING DR. DRE)	1		39 1		### THE SMASHING PUMPKINS ### THE SMASHING PUMPKINS #### THE SMASHING PUMPKINS
-		-	PEFASE DON'T GO	21	-	_	_	FLOCO A MODILLER D'CORGANI (B.CORGANI) WHAT THEY DO A THE D'COTE
3	_	10	MAN OF STREET ST	4		-	5 14	BROTHER GLESTION, TROTTER THOMPSON H, BBARD DREY BROWN R SAUCHO CO. ICH ISH DGC 1945/104 FEN.
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4		16	I BELIEVE IN YOU AND ME (FROM "THE PREACHER'S WIFE") ▲ ◆ WHITNEY HOUSTON	4		37 5	2 3	BILL PEGGY SCOTT ADAMS
3	_	12	ON & ON ● ◆ ERYKAH BADU	12	-	32 9	-	IT'S ALL ABOUT U ◆ SWV
3	_	39	CHANGE THE WORLD (FROM "PHENOMENON") CHANGE THE WORLD (FROM "PHENOMENON") ERIC CLAPTON	5		_	5 10	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
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by Theda Sandiford-Waller

SINGLES TRENDS, PART ONE: Are labels releasing fewer commercial singles this year? Hot 100 Singles Spotlight posed this question to several national singles sales directors to find out. Speaking under the condition of monymity, all but one label representative contacted for this piece said that their labels have not made a conscious effort to cut back singles and that they plan to release the same number of singles as they did last year. They did owever, acknowledge that each project is being scrutinized to determine if a single is necessary.

What do the charts say? This issue there are 35 titles on the Hot 100 Airplay chart that are not currently available at retail. Seven of those have a retail single scheduled in the coming weeks, leaving 28 titles without a retail version. The majority of the noncommercial tracks are rock, but there are

also seven R&B and ran titles. Six months ago, in the Nov. 16, 1996, issue, there were 26 titles on Hot 100 Airplay without a retail single. Three of those titles eventually became singles. While two dance titles were withheld, the rest of the noncommercial titles were rock tracks. One year ago, in the April 13, 1996, issue, there were 2I noncommercial titles on Hot 100 Airplay, five of which were later released.

With the exception of "Killing Me Softly" by the Fugges, all of those subse-

ent commercial singles were rock titles. When you consider that there are 12 more noncommercial titles on Hot 100 Airplay this issue than there were last year, it is safe to conclude that fewer singles have been released this year. It is also true that there are a greater nber of noncommercial singles in the R&B and rap genre than in the past. Next issue, Hot 100 Singles Spotlight will continue to explore this trend.

SEMIPRECIOUS JEWEL: The Hot 100 Airplay chart has a new No. 1 title. Atlantic's "You Were Meant For Me" by Jewel scoots 3-1 on Hot 100 Airplay, displacing "Don't Speak" by No Doubt, which was No. 1 for 16 weeks. Airplay at 244 monitored stations contributed to the song's 76 million audience impressions. "You Were Meant For Me" is ranked No. 1 at 39 monitored stations.

THE OTHER OSCAR WINNERS: All of the songs from soundtracks performed at the Oscars had already fallen off the Hot 100 Singles chart before the March 24 telecast, and all enjoyed a sales spike after the show. Madonna's performance of the "Evita" track "You Must Love Me" (Warner Bros.) on the show won over enough viewers to re-enter the track on Hot 100 Sin gles Sales at No. 67. "You Must Love Me." which won the Oscar for best origal song, posts a 32% gain and sold more than 8,000 pieces during the surey period after the awards show.

Celine Dion performed both "Because You Loved Me" (550 Music) and "I Finally Found Someone" (Columbia). The latter was originally recorded by Barbra Streisand and Bryan Adams. There are no sales figures available for "Because You Loved Me" because the year-old single has been deleted at retail. "I Finally Found Someone" managed to post a 16% gain despite the fact that Dion sang the song and not Streisand and Adams.

Even the cheesy rendition of "That Thing You Do!" (Play-Tone!/Epic Soundtrax/Epic) sparked a 51% gain for a total of L500 pieces sold.

THE MACK,' MARK MORRISON, RETURNS TO U.S. WITH ATLANTIC BOW

Still, it wasn't until the album's title track gained popularity here that the Mack-as Morrison is commonly known-began to see rewards in his

teenage stomping grounds.
"Return Of The Mack" is at No. 15 on the Hot R&B Singles chart and No. 16 on the Hot 100 Singles chart this issue. Morrison became a Heatseeker Impact artist when "Return Of The Mack" entered The Billboard 200 at No.

97 for the week ending April 5. The album, which is at No. 108 this issue, has sold more than 34,000 units, according to SoundScan, since its March 11 releas Morrison says he is thrilled that his

nusic is making an impact on the same turf that bred such respected R&B and hip-hop artists as R. Kelly, Mary J. Blige, and Warren G. "I wouldn't say [U.K. R&B artists]

are trying to duplicate Americans, says Morrison, "but we're very influenced by the American scene While "Return Of The Mack" reflects the modern R&B atmosphere, it also

spices things up with such elements as the toasting on "Crazy. "Everything I grew up with became an ingredient on the album," says Morrison. "I worked in reggae, hip-hip, jazz, funk-all the music I used to relate to.

DVD SALES (Continued from page 3)

With the purchase of the player, Virrin is offering consumers three free DVD titles of their choice. Sikich says Virgin brought in a large quantity and basn't had to reorder from Warner. "They have a 100% return policy on initial orders, so we

want to cover ourselves," he says. Studio City, Calif., specialist Dave's Video, The Laser Place, has sold about 100 players and 700 units of software, cording to company president Dave Lukas. He says the store's initial order was 1,600 software units.

"It's not at all surprising to us since DVD is a complementary product to laser," says Lukas. "Anyone who's into laser will want this product."

Philadelphia-based West Coast Entertainment is renting players in stores within the test markets but declined to comment on first-week DVD software sales. Despite healthy sales, dealers say

they will not bump their orders for the DVD titles coming down the pipeline from Columbia TriStar Home Video and PolyGram Video over the next month. Most attribute DVD's fast start to extensive advertising from both the store level and hardware side.

"For other product launches, there wasn't nearly the amount of advertising and publicity support from the hardware manufacturers," savs Thrasher.

Indeed, both Panasonic and Toshiba have been running television ads for DVD, kicking off in March. The ads have run during such high-profile shows as the Academy Awards and NBC's highly rated Thursday night lineup. "We certainly didn't get that kind of

support with MiniDisc or CD-i," says The question still remains whether

software. Buena Vista Home Video, Universal Studios Home Video, and 20th Century Fox Home Entertainment have yet to announce DVD plans. "So far there are no inherent prob-

While noted producer Phil Chill lent a hand on the boards. Morrison takes credit for the overall feel of his album. "I produced this album, and Phil helped me re-create the musical sam-

ples or sounds that I used when I was writing my songs," Morrison says. Programmers have found much to like in the artist's first single.

Says WTLZ Saginaw, Mich., R&B PD Kermit Crockett, "We have been dying for good, uptempo music for the st few years, and this song just fit into what the station is doing," says Crock-"We've got it in medium rotation, but it's headed to heavy

Atlantic senior VP of product develent (U.S.) Eddie Santiago says that the label got its first indication of how strong the single would be from import singles and album sales

Atlantic's sales force woun't disanpointed when it released a 12-inch of the song last fall. The vinyl was also serviced to dance clubs. We had a tremendous number of

requests for this single from our accounts," he says, "Demand was so high at some stores [that] they told us that they had begun taping the 12-inch onto blank cassettes and selling those. Notably, the song debuted on the Hot R&B Singles chart at No. 83 for the week ending Jan. 18, weeks before the

cut was available commercially on cassette and CD single. According to SoundScan, more than 185,000 copies of the single have been sold since December.

While the album is performing strongly overall, airplay and sales concentration is spotty

"We're talking about major-market holes," says Atlantic senior VP of product development (U.S.) Vicky Germaise. "Looking at [Broadcast Data Systems), you can see that we're doing respectably, but it's certainly not over the top. We haven't cracked the surface of what this record can do." One of the "major-market holes"

Germaise speaks of is Chicago, where the song has yet to make inroads at such R&B stations as WEJM and WVAZ. At the end of March, WGCI-

FM put the track into light rotation Still, George Daniels, owner of Chicago indie George's Music Room, says there is a groundswell of support for Morrison's album.

"We're having marginal sales, and there are people calling the store for it. but it's going to take a little more radio effort," says Daniels. "Usually, when you have this kind of street feel for an album. that's what you need to push it along."

Meanwhile, Atlantic has attempted to bolster retail with price-and-positioning programs, as well as television advertising the week before release on BET and MTV

Video play, however, has also been nt. Gerr performed well at the Box and BET, though the clip's best days seem to be behind it at both channels. The impact of MTV, which began playing the song April 1, has not yet registered. Morrison's relatively low profile in

the U.S. also remains a variable. So far, his only U.S. appearance was a brief visit to New York, where he performed locally and did several phone interviews with major-market radio sta-

The artist, who is booked in the U.K. by Marshall Arts and managed by Toby Ludwig at New York-based 21 Cents ry Artists, is still considering U.S. book-Atlantic plans to pair the artist with

other R&B groups this summer, then have him return at the end of the year to headline his own tour if all continues to go well at radio and retail. In the meantime Morrison will begin

a stateside promotional tour in May Fans will have a chance to climp Morrison in action in his recent Brit Awards performance; the show airs in the U.S. April 12 on ABC.

Germaise says the 24-year-old performer's smooth stage presence belies a cautious attitude about breaking into the IIS market "Mark has a nervousness about com-

ing here that is refreshing," says Germaise. "He has a lot of respect for what's going on here in hip-hop, and he wants to absorb and become part of that."

BUBBLING UNDER SINGLES

24

١.	11	11	MU PEAVOR PEATURING ROCER (REPRISE)
2	6	2	STAR PEOPLE GEORGE MICHAEL (DREAMWORKS/GEFTEN)
3	5	6	JUST THE WAY YOU LIKE IT TASHA HOLIDAY IMCAI
4	2	6	I CAN SEE SE SPANSH FLY (UPSTAIRS/WARNER BROS)
5	-	1	SLOCK ROCKIN' SEATS
6	1	3	WU-RENEGADES #ULMMMY (WU-TANG/PROPRITY)
7	3	7	DO THE DAMN THING THE 2 LIVE CHEW (I.E. 100)
8	9	5	6 UNDERGROUND SNEAKER PAMPS (CLEAN UPYVIRGIN)
9	12	3	CHINES YOU A LITTLE
10	10	11	ASSESSMENT OF SERVICES OF SERV
11	7	5	FULL OF SMOKE DIRECT MANUFACURY)
17	17	2	DON'T KEEP WASTING MY TIME

TITLE ARTIST (LABOUTROMOTION LABOU

4 6 SWEET SEXY THING



other majors will come on board with _ | DADDY'S LITTLE GIRL 25 14 3 IN A DREAM lems, and we're hoping other studios will jump on the bandwagon," says Bubbling Under lists the top 25 singles under No 100 Sikich, "but that's the No. 1 question right now."



Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScane

WEEK	VEEK	2 WRS	WKS, ON CHART	APTIST TITLE	POSITION	HIS	MEEK	2 WKS	SS. ON	APTIST TITLE	I
	3%	28	*5	LASEL & MUNISER DISTRIBUTING LANCE ISUBSESTED LIST PRICE ON EQUINALENT FOR CASSETTECTS	55			82	CHAN	LARTEST LINEL & NUMBER-OBSTRUCTING LAREL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE,CO)	
J			-	* * * No. 1/GREATEST GAINER * * *		(34)	63	15	15	SOUNDTRACK E/IC SOUNDTRAK 67510/EPIC (10 98 EQ/17.99) JERRY MAGUIRE	1
١	176	7	7	THE NOTORIOUS B.I.G. 840 907 73011*4895T4 (15:9824.98): 1 week at No. 1 LIFE AFTER DEATH	1	(55)	61	54	15	THE CARDIGANS ● THANFOLDUSTOCHOUT SUBSTITUTION TO BE 12 LESS 18 FIRST BAND ON THE MOON	_
		- 1		* * * PACESETTER * * *		(56)	NE		1	JON SECADA SIK 55197/CM (10 98/15 98) SECADA	
	6	7	55	CELINE DION ▲* 550 MUSIC 67542/07/C (10.96 (Q/17.960 FALLING INTO YOU	1	57	37	44	47	MAXWELL ▲ COLUMNA 66434 (10.98 EQ/16.90) ■ MAXWELL'S URBAN HANG SUITE	
	5	8	8	SPICE GIRLS WIGH 42174 (10 99/15.90) SPICE	3	(38)	NE	wÞ	1	KENNY LOGGINS (15.98 Eq.1.7.98) ESTERONY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	J
L	2	6	20	SOUNDTRACK ▲* WARNER SUNSETIXTUANTIC 82961/AG (11 9917.98) SPACE JAM	2	59	50	58	20	LIL' KIM ● UNDERSTEG BEXT 92733*VIG (10.9816.98) HARD CORE	
l	1	-	2	AEROSMITH COLUMBIA 67547 (10.98 EQ16.98) NINE LIVES	1	60	60	55	4	JOHN TESH GTSP 537112 (10.98/16-98) AVALON	
l	7	5	59	JEWEL ▲¹ ATLANTIC 82700/96 (10:9815-98) ■ PIECES OF YOU	4	61	54	47	8	SILVERCHAIR EPIC 67905 (10.08 EQ16 98) FREAK SHOW	_
I	12	20	3	SOUNDTRACK EMI LATIN 55535/EMI (10 90/16 90) SELENA	7		_	_	_		-
l	9	8	39	THE WALLFLOWERS ▲ INTERSCOPE 90065 (10 98/16 98) ■ BRINGING DOWN THE HORSE	8	(12)	NE		1	ALISON KRAUSS & UNION STATION SO LONG SO WRONG ROUNGER 0365 (\$160-15.00)	_
Ī	4	3	7	LEANN RIMES UNCHAINED MELODY/THE EARLY YEARS UNCHAINED MELODY/THE EARLY YEARS	1	63	48	57	17	BILL WHELAN ◆ CELTIC HEARTBEAT 82816/AG (11.99/17.99) ■ RIVERDANCE	_
ł	10	9	65	NO DOUBT ▲* TRAUMA 92560***TERSCOPE (10 96/16 98) ■ TRAGIC KINGDOM	1	64	54	45	3	THE MIGHTY MIGHTY BOSSTONES BIG RIG 634472MERCURY (10.98 EQ/16.98) LET'S FACE IT	_
i			-	* * * HOT SHOT DEBUT * * *	Н	85	69	63	32	VARIOUS ARTISTS ▲ TOMMY 80Y 1163 110.9816 989 JOCK JAMS VOL. 2	Ē
	NEV		,	WARREN G GRUNGELINN 5372341/MERCURY (50.9M EXTRASE) TAKE A LOOK OVER YOUR SHOULDER (REALITY)	l 11 l	6 6	NE	w►	1	MATTHEW SWEET 200 311 301/VOLCANO (10: 98/16 98) BLUE SKY ON MARS	Ē
ŀ		_				67	58	65	9	JIM BRICKMAN WASHAM HILL 11211 (10 96/16 98) PICTURE THIS	J
ŀ	8	2	4	U2 ISLAND 524334* (1.1 98/17 98) POP	1	69	78	64	56	311 ★, CNALCORN arSONTWENCHAL (10 as EÖ/12 36) 311	Ī
	3	1	3	SCARFACE RAP-A-LOT/MOD TRYSE 427999/VIRGIN (10.98/16.98) THE UNTOUCHABLE	1	89	65	80	8	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) IIII THIS FIRE	ī
ļ	11	10	7	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	2	70	67	74	7	BILL ENGVALL WARNER BROS. 46263 (10 99/16 98) IIII HERE'S YOUR SIGN	ī
l	13	12	29	BLACKSTREET ▲ INTERSCOPE 90071* (10 90/16.98) ANOTHER LEVEL	3	n	45	39	7	VARIDUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME IL 60 MINUTES OF FLINK	-
	16	15	38	LEANN RIMES ▲ 1 CUPR 77821 (10 98/15-98) BLUE	3	72	62	66	7		
l	15	13	41	TONI BRAXTON ▲* LAFACE 26020WHSTA (10.9W16.98) SECRETS	2		58				_
Ī	14	11	6	LIVE RADIOACTOR 11990*MOA (10 98/16 98) SECRET SAMADHI	1 -	73		52	4		_
	NEV	1	1	QUEENSRYCHE DM 56141 (10.98/16 98) HEAR IN THE NOW FRONTIER	19	74	77		22	ALAN JACKSON ▲ ARISTA 18913 (10 99/16 98) EVERYTHING I LOVE	-
i	19	18	20	VARIDUS ARTISTS ▲ ARISTA 18943 (10 99/17:90) ULTIMATE DANCE PARTY 1997	17	75	46	33	4	VARIOUS ARTISTS COLUMBIA 66820* (10.98 Eg/16.98) MUGGS PRESENTSTHE SOUL ASSASSINS CHAPTER 1	
ľ	17	17	21	MAKAVELI &? OLATH ROW 90039-WHITEMSCOPE (10 98/16 98) THE DON KILLUMINATI: THE 7 DAY THEORY	1	76	78	84	29	FIONA APPLE ◆ CLEAN SLATE, WORK 67439/EPIC (10.98 EQ/16 98)	Ī
ŀ	-	_			-	77	74	78	59	2PAC ▲' DEATH ROWINTERSCOPE S24294*/ISLAND (19.99/24.98) ALL EYEZ ON ME	Ē
ı	21	19	29	DEANA CARTER &' CAPITOL NASHVILLE 37514 (10 MV15 96) [20] DID 1 SHAVE MY LEGS FOR THIS?	10	76	80	81	26	TRACE ADKINS @ CAPITOL NASHWILLE 37222 (10 98/15 98) DREAMIN' OUT LOUD	,
	18	16	3	COLLECTIVE SOUL ATLANTIC 82984/05 (10.981/6.98) DISCIPLINED BREAKDOWN	16	79	72	72	20	SNOOP DOGGY DOGG ▲* DEATH ROW 90038*WITERSCOPE (10.98/16.98) THA DOGGFATHER	ĩ
Ī	28	23	22	SOUNDTRACK A* CAMITOL 37715 (10.98/15.98) ROMED + JULIET	2	80	81	73	75	THE SMASHING PUMPKINS ▲* MELLON COLLIE AND THE INFINITE SADNESS	-
Ī	25	25	27	SHERYL CROW ▲ AAM 540587 (10 98/16-96) SHERYL CROW	6	-	-	-		* * * HEATSEEKER IMPACT * * *	•
Ì	26	31	35	SUBLIME ▲ GASOLINE ALLEY 11413/MCA [10 98/16 98) SUBLIME	25	(II)	105	114	8	* * * FIEATSEEKEH IMPACT * * * SQUIRREL NUT ZIPPERS WAMMOTH 0137* 19 50/13 50/10	
İ	29	30	19	BUSH ▲' TRAUMA 90091*/INTERSCOPE (10 99/16:98) RAZORBLADE SUITCASE	1	82	76	91	31	112 ◆ BAD BOY 73009/ARSTA (10 96/15 98) 112	-
İ	27	28	8	THE OFFSPRING COLUMBIA 67830*190.98 EQ:16 983 IXNAY ON THE HOMBRE	9	(83)	92	90	88	VARIOUS ARTISTS ▲ TOWNY BOY 1137 (10 98/15 98) JOCK JAMS VOL. 1	
İ	23	60	3	SOUNDTRACK COLUMBIA 67917 (10 98 EQ:16 98) LOVE JONES: THE MUSIC	23	84	87	83	21	KEVIN SHARP ● 143/ASYLUM 61930EEG (10.99/15 90) IIII MEASURE OF A MAN	
İ	34	25	7	VARIOUS ARTISTS GRAMMY 533292/DHIDWICLES (10 98/16 98) 1997 GRAMMY NOMINEES	14	85	89	103	20	KENNY CHESNEY BNA 66908/SCA (10 SA) 5-90 BB MF AND YOU	
ŀ	24	24	31	AALIYAH ▲ BLACKEROUNG 9271 5/4G (10.98/16 98) ONE IN A MILLION	18	86	56	49	3	LEVERT ATLANTIC 80996/NG (10.98/16 98) THE WHOLE SCENARIO	_
ŀ	20	14	5	SOUNDTRACK HOWARD STERN PRIVATE PARTS: THE ALBUM	-	87	83	77	37	SOUNDTRACK & REPRISE ASSESSMENCE BROS (1) 98/17 980 PHENOMENON	
ļ				WARNER ERICS, 46477 (10.98/17 98) HOWARD STERN PRIVATE PARTS: THE ALBOM	1	88	84	92	11	DUNCAN SHEIK ATLANTIC RORPENG (10 9015 90 III DUNCAN SHEIK ATLANTIC RORPENG (10 9015 90 III DUNCAN SHEIK	_
ļ	32	27	40	KEITH SWEAT ▲ * ELEXTRA 61707**LEG (10.59/36.98) KEITH SWEAT	5	(89)	NE		1	ROLLINS BAND ORGANICORS SCOOTGEFFEN (10 9916 98) COME IN AND BURN	
ļ	49	41	20	SOUNDTRACK ▲ WARNER BROS 46346 (21 98/27 9R) EVITA	2	30	139	155	21	SOUNDTRACK • PLANTONE SPICE SOUNDTRAK GREENER CHO SHEGGET SHIT THAT THING YOU DO!	
l	38	40	41	BECK ▲ DOC 24823*/SEFFEN (10.98/16.98) ODELAY	16		197	100	_		_
ŀ	36	34	24	COUNTING CROWS ▲ DGC 24975*GEFFEN (10 98/17 98) RECOVERING THE SATELLITES	1	91	75	69	72	TRACY CHAPMAN ▲* ELEXTRA 61850EEG (10 98/16 98) NEW BEGINNING	_
l	22	21	6	TRU NO LIMIT SOSSO/PRICEITY (12 98/18 98) TRU 2 DA GAME	8	92	88	87	21	LUSCIOUS JACKSON GRANG ROYAL 35534*CAPITOL (10 98/15.98) FEVER IN FEVER OUT	-
	31	22	6	SOUNDTRACK HOTHING SCOSO/WITERSCOPE (10 98/16/98) LOST HIGHWAY	7	93	66	59	9	VARIOUS ARTISTS NO LIMIT 50550* PRECENTY (10 98/16 98) MASTER P PRESENTSWEST COAST BAD BOYZ II	
ĺ	33	32	25	GINUWINE ◆ 150 MUSIC ENGREPPIC (10.98 EQ.) E-981 IIII GINUWINE THE BACHELOR	32	94)	118	109	27	ELTON JOHN ● MCA 11481 (10 96/16 96) LOVÉ SONGS	Ĩ
	30	29	17	DRU HILL ● ISLAND 524306 (10 96/16 50) (MB) DRU HILL	23	95	82	79	25	MARILYN MANSON ▲ MOTHING 90086/NTERSCOPE (10.9816.98) ANTICHRIST SUPERSTAR	ĺ
	40	45	48	DAVE MATTHEWS BAND & RCA 66904 (10 98/16 98) CRASH	2	96	101	104	24	KORN ● IMMORTAL 67554/EPIC (10 98 EQ16 98) LIFE IS PEACHY	ī
	42	37	94	ALANIS MORISSETTE A" WASHICKSEPPES ASSOLVANMER BROS. (1) 98:04:98: 49.	1	97	79	76	19	TONY TONI TONE ◆ MERCURY 534250 (10.98 EQ.16.98) HOUSE OF MUSIC	į
	39	38	18	SOUNDTRACK A - Arista 18951 (10 98/16 98) THE PREACHER'S WIFE	3	98	104	88	13	SOUNDTRACK PHILIPS 454710 (10.99/16.99) SHINE	Ī
	41	36	22	BABYFACE ▲ (PIC 67293* (10 98 EQ16 98) THE DAY	6	99	95	85	50	BROOKS & DUNN A® ARISTA 18810 (10.98/15 96) BORDERLINE	ī
	51	-	2	TRACY LAWRENCE ATLANTIC 82985/8G (10 98/16 98) THE COAST IS CLEAR	45	(100)	109	125	11	JAMIROQUAL WORK 67903/EPIC (10 98 EQ/16 98) TRAVELING WITHOUT MOVING	ï
	55	61	16	THE VERVE PIPE RCA 66609 (10 98/15 98) VILLAINS	46	101	86	51	3	SDUNDTRACK RCA VICTOR 68748 (21 98/24 98) STAR WARS: RETURN OF THE JEDI	ī
	43	43	19	FOXY BROWN A VIOLENDORF UM STREET WITCHEN DO SE FORG SEE ILL NA NA	7	102	47	-	2	HELMET INTERSCOPE 90073* (10 98/16 98) AFTERTASTE	
	35	35	5	SOUNDTRACK INT 41604*(11 9816 98) BOOTY CALL	24	(103)	NE	wb	1	REAL MCCOY ARETA 18965 (10 98/16 98) ONE MORE TIME	_
ĺ	52	50	43	METALLICA A* ELEKTRA 61 902**EEE (10 94/16 98) LOAD	1	(100)	115	1	2	VARIOUS ARTISTS THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	-
	57	68	6	VARIOUS ARTISTS COLD FRONT (242%-TEL (12 98/17 98) CLUB MIX '97	50			-	_	RHM0 72723 (10.96) THE SIMPSONS: SUNGS IN THE RET UP SPRINGFIELD	_
ĺ	_	_	_		$\overline{}$	105	103	93	27	CLINT BLACK ▲ RCA 66671 (10.98/16:98) THE GREATEST HITS	
	44	42	23	WESTSIDE CONNECTION ▲ LENCH NOS SOSEPPRIORITY (10.99/14.98) BOW DOWN	2	106	107	110	15	TRACY BYRD MCA 11485 (10.98116.98) BIG LOVE	-
				CAKE ● CAPRICOTIN 532867/MERCURY (10 90 EQ/16 90) IIII FASHION NUGGET	36	107	85	15	15	NEW EDITION ▲ MCA 11480* (10.98/16.58) HOME AGAIN	
	53	56 53	15	CAKE ● CAPRICOIN 532867660CUST (10 98 EQ16 98) FASHION NUGGET KENNY G ▲* ARISTA 18933 (10 98/16 98) THE MOMENT	2	108	97	120	3	MARK MORRISON ATLANTIC (2983/16/10.98/15/90) THE MACK	

B		b	X	ard. 200. continued APRIL 12, 19	97						
THIS	LAST	2 WKS 700	WICE ON	ARTIST USEL IN NUMBER DISTRIBUTING LABOR BURGESTED LIST PRICE ON EQUIVALENT FOR CASSETTECTS	POSMON POSMON	THIS	UST	2 WKS ADD	WKS. ON CHART	ARTIST LIGHT ANAMERICATING LINEL EUROGESTED LIST PRICE OF EQUIVALIDIT FOR CASSETTECT)	PEAK
109	98	88	23	VAN HALEN WARHER BROS. 46332 (11.58/17 98) BEST OF VOLUME 1	1	(156)	158	164	BI	COLLIN RAYE ▲ EVIC 67033 (10.9) E0/15.00 I THINK ABOUT YOU	40
(110)	NEV	٧Þ	1	CAEDMON'S CALL HARNER ALLIANCE 46463/WAITNER BROS. (8.9823.94) IIII CAEDMON'S CALL	110	157	142	127	21	MO THUGS FAMILY ▲ NO THUGS 1561*/RELATIVITY (10 96/16 98) FAMILY SCRIPTURES	1
ī	114	108	48	MINDY MCCREADY & INA 66106 (10.99/16.99) TEN THOUSAND ANGELS	40	(158)	173	187	67	JARS OF CLAY & ESSENTIALISILVENTONE 41590/JIVE (10 99/15-90) IIII JARS OF CLAY	48
112	73	62	Ť	SOUNDTRACK DEATH FOR SOLLATIONING UP SALES SID. GRIDLOCK'D.	1	(159)	NE	_	1	SOUNDTRACK VIRGIN 42959 LIQ 39/15 390 THE SAINT	159
113	90	86	22	AZ YET LUTACE 28034WISTA (10 98/15 38) AZ YET	40	190	129	164	22	GHOSTFACE KILLAH ◆ RAZON SHARMENG STREET 17721/NEPG (10.90 EQ/16 96) IRONMAN	1
114	106	107	20	ROD STEWART WAVER DIGG. 46452 (1) 5017 Still F WE FALL IN LOVE TONIGHT	19	161	157	149	78	MARIAH CAREY A' COLLINION 65700 (10.18 E0/15 98) DAYDREAM	1
115	105	98	26	TOOL A 200 STORT (IN SHIPE SHIP)	2	100	137				2
	100		18	ENIGMA ● ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	_	162		115	59	FUGEES ▲* RUFFHOUSE 67147*(COLUMINA (10.96 EQ/16.96) THE SCORE	+-
116		95		YMGIN 42066 (10 5606.90)	25	161	154	157	49	GEORGE STRAIT ▲' MCA 11428 (10 90/16 90) BLUE CLEAR SKY	1
117	93	94	11	702 av 10 5307381MOTOWN IS 96/16/96/ 100 NO OOUBT	82	164	130	89	3	BLUR 7000 PARLOPHONE 428754/RGIN (10 98/16 98) BLUR	89
118	71	48	11	SOUNDTRACK ● BUZZ TONE 506351/PRIORITY (10 98/16 98) RHYME & REASON	16	185	155	166	4	PETRA WORD 67933/EPIC (10 96 EQ/15 98) PETRA PRAISE 2 WE NEED JESUS	155
(119)	NEV	44	1	NANCI GRIFFITH ELEKTRA 62015*/EEG (10 98/16 98) BLUE ROSES FROM THE MOONS	119	166	143	137	21	LL COOL J ● DEF JAM 5341251/MERCURY (11 98 EQ/17 98) ALL WORLD	29
120	116	133	4 0	RONAN HARDIMAN PHUS 533757 (10 9617 96) THE DANCE	116	187	146	122	9	ENRIQUE IGLESIAS FONDVISA 0001 (10 98) 16 98) VIVIR	33
(121)	138	145		KATHY MATTEA MERCURY NASHWILLE 532899 (10 98 00/16 98) LOVE TRAVELS	121	168	126	113	16	REDMAN ● 017 JAM 523470*/MERCURY(10 96 EQ16 96) MUDDY WATERS	12
122	111	106	77	GARBAGE ▲ ALMO SOUNDS 800001*GEFFEN (10 98/16.99) IIII GARBAGE	20	(169)	NE	w Þ	1 -	WILD ORCHID RCA 66894 (10 98/15 98) IIII WILD ORCHID	169
123	113	107	21	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98) WHAT IF IT'S YOU	15	170	132	119	26	LUTHER VANDROSS ▲ LV 67553*EPIC (10 98 EQ/16 98) YOUR SECRET LOVE	9
124	121	135	22	SHAWN COLVIN COLUMBIA 67319 (10.98 EQ/16.98) A FEW SMALL REPAIRS	39	171	90	_	2	BEN FOLDS FIVE CHIQURESSO MUSIC 67/6269/C (10.58 EQ.16.58) WHATEVER AND EVER AMEN	50
125	117	134	9	JONNY LANG ALM MOSAD IN SECTIONS IIII	103	172	160	158	50	RAGE AGAINST THE MACHINE & SPC \$1722* (10.98 FO/16.99) EVIL EMPIRE	1
126	110	105	18	VARIOUS ARTISTS DIATH FOR SOUTH PROPERTY (19 9823.98 DEATH ROW GREATEST HITS	35	(173)	185	184	55	"WERD AL" YANKOWIC ▲ RODINGROLLSCOTT BRIDS. 7550004LL AMERICIAN (10 98/15 98) BAD HAIR DAY	14
127	91	82	7	CAMP LO PROFILE 1470* (10 98/15 98) UPTOWN SATURDAY NIGHT	27	-	-	104			-
		135	5		118	(174)	200	-	25	POINT OF GRACE WORD 6769ACPIC 110,98 EQ15.98: LIFE LOVE & OTHER MYSTERIES	46
128	127		-			175	156	160	43	BRYAN ADAMS ● AM 540551 (10 99/16 98) 18 TIL I DIE	31
129	134	123	21	TERRI CLARK • MERCURY MASHVILLE 532879 10 99 EQ16 99 JUST THE SAME BONE THURS N. HARMONY A* SUITA PS. 551878 17 MTY (10 9815 98) F 1999 FTERNAL	58	(176)	180	157	9 .	SOUNDTRACK RCA WICTOR 66747 (2) 98/34 980 STAR WARS: THE EMPIRE STRIKES BACK	60
***	119	112	-		1	177	167	156	29	JOHN MELLENCAMP ■ MERCURY 532896 (10 98 EQ/16 98) MR. HAPPY GO LUCKY	9
131	108	97	3	AFTER 7 VINSIN 42756 (10.56/15.96) THE VERY BEST OF AFTER 7	97	(178)	182	190	71	DC TALK A PROFESSION 25140 (10 9016 90) IFSUS FREAK	16
(132)	159	143	11	SOUNDTRACK RCA VICTOR 68746 (21.98/34.96) STAR WARS: A NEW HOPE	49	-	166	171	23	SOUNDTRACK CAPTOL 37190 (10.98/16.98) TRAINSPOTTING	48
$\overline{33}$	RE-E		3	SOUNDTRACK FANTASY (500) (16 99 CD) THE ENGLISH PATIENT	133	179	170	162	38		-
134	149	179	29	STEVEN CURTIS CHAPMAN ● SPARROW 51504 19.9815.981 SIGNS OF LIFE	20	-		***	-		31
(135)	128	121	13	BLOODHOUND GANG PEPLBLIC 25124GEFFEN (10 56/16 56) III ONE FIERCE BEER COASTER	57	181	150	148	18	TINA TURNER VIRGIN 41920 (10 96/16 96) WILDEST DREAMS	61
(136)	175	-	46	SELENA ▲* EMI LATIN 34123/EM 110.98/16 980 DREAMING OF YOU	1	(182)	188	188	53	BRYAN WHITE A ASYLUM 61880/EEG (10:98/15:98) BETWEEN NOW & FOREVER	52
137	125	173	3	VARIOUS ARTISTS QUALITY 67601/MARLOCK (12 96/16 96) DANCE MIX U.S.A. VOLUME 6	125	183	135	131	22	MINT CONDITION PERSPECTIVE 549028/ABM (10.98/14.98) DEFINITION OF A BAND	76
(138)	NE	#▶	1	MACHINE HEAD ROADRUMNER 8860 (10.56/15 58) THE MORE THINGS CHANGE	138	184	172	182	5	DAVID KERSH CURS 77848 (10.9615 98) S GOODNIGHT SWEETHEART	169
(139)	140	129	75	ALAN JACKSON ▲ * ARISTA 18801 (10.99/16.98) THE GREATEST HITS COLLECTION	5	(185)	192	180	4	MATCHBOX 20 LINA 92721/46 (7 98/11 98) W YOURSELF OR SOMEONE LIKE YOU	180
140	94	99	16	TELA SURVE HOUSE (553/RELATIVITY (10.99/15 98) PIECE OF MIND	70	186	169	176	40	QUAD CITY DES A QUADRAGOUNDING BEAT 82905*ING (10 98/05 98) GET ON UP AND DANCE	31
141	122	141	9	KENNY LATTIMORE COLUMBIA 67125 110 96 60/16 90 EE KENNY LATTIMORE	122	187	153	140	19	中点 ² MPG 54982(EMI (22 98/34 98) EMANCIPATION	11
142	133	132	27	JOHN MICHAEL MONTGOMERY . WHAT I OO THE REST	39	(188)	NE	wÞ	1	DINOSAUR JR REPRISE 46506*/WARNER BROS (10 9816 98) HAND IT OVER	188
(143)	168	161	15	ATUANTIC 82947/MG (10 98)16 98) WYM I I OU THE BEST SOUNDTRACK COLUMBA 67916 (10 98 69/17, 98) ONE FINE DAY	57	189	162	163	31	OUTKAST & LAFACE 260229*MRISTA (10 98)16-981 ATLIENS	2
144	99	67	3	MORPHINE ORDANIORISTINICOUS 5000305FFEN (10 9816 98) LIKE SWIMMING	67	190	161	147	13	VARIOUS ARTISTS POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
(145)	152	168	3	HEART CAPITOL 53276 (10 90) 25 90) GREATEST HITS	145			***	-	MADACY 6803 (10.99/15.98)	+
148	123	111	23	JOURNEY & COLUMNIA 67514 (10.96 EW16 96) TRIAL BY FIRE	3	191	148	124	11	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARKI GRAS (10 90/16 90: 18 HELP YOURSELF	72
(147)	171	159	20	SOUNDTRACK & COLUMBIA 67887 (10:98 EQ:17:98) THE MIRROR HAS TWO FACES	16	192	NE	w►	1	TANYA TUCKER CAPITOL HASHVILLE 36885 (10 98/16 98) COMPLICATED	192
~	120	138	_		104	193	RE-	ENTRY	64	SOUNDTRACK & LONDON 448295 (10 98/16 98) BRAVEHEART	45
148			20		10.	194	187	130	26	VARIOUS ARTISTS THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
149	141	118	27	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17 96) SET IT OFF	4	195	183	-	11	LORRIE MORGAN • 8NA 66847/RCA (10 98/16 98) GREATER NEED	62
150	145	139	48	THE CRANBERRIES ▲* ISLAND 524234* (10 98/16 98) TO THE FAITHFUL DEPARTED	4		-	L	-		+
151	147	146	19	MONTELL JORDAN DEF JAM 533191*MERCURY (10.98 EQ:16.98) MORE	47	196	RE-	ENTRY	8	RCA VICTOR 40378 (16 96 00) DAYID HELPGOTT PLATS RACHMANINOV	103
152	112	116	48	KIRK FRANKLIN AND THE FAMILY WHATCHA LOOKIN' 4 GOEN CENTRE 22127 IS NO.15 NO.	23	197	191	167	21	SOUNDTRACK BEAVIS AND BUTT-HEAD DO AMERICA	20
153	131	117	18	VARIOUS ARTISTS POLYDON SISSETTIMAN (10 98/16 98) PURE DISCO	83	168	151	152	25	JOHNNY GILL MOTOWN 530646 (ID 98/16 98) LET'S GET THE MOOD RIGHT	32
(154)	154	170	22	VARIOUS ARTISTS WOW-1997. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71	199	124	102	7	SOUNDTRACK JNE 41590 (11 98/16 98) DANGEROUS GROUND	20
155			=		-	(200)		ENTRY	46	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
	136	128	7 -	BIG HEAD TODD & THE MONSTERS BEAUTIFUL WORLD SCIOULING 2464/WARNER BROS 110 9876 981	54	(200	Rt-	CHINT	10	WILT DENEY 6085 (109815 NE) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	1 20

TOP ALBUMS A-Z (LISTED BY ARTISTS)

29ac 77 311 66 702 117 Ac Yell 113 Basylone 44 Basylone 44 Basylone 44 Basylone 44 Basylone 44 Bask 33 Bask 3

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Jamiroquai 100
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Kenny Latimore 141
Tracy Lawrence 45
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AT IRISH CONFAR II S. FAIIITED ON ROYALTIES ISSUE (Continued from page 6)

the Congress a bill sponsored by Sen. [Jesse] Helms-who, as we know doesn't care very much whether his bills comply with international trade law-to actually exnand the Aiken Exemption.

Collins then asked Kushan for a briefing on "any plans to update and improve compatibility of U.S. copyright law within the Berne standard Kushan, pleading lack of copyright expertise, replied that he would be unable to give anything more than the standard U.S. response, "Of course we are complying with the TRIPS agreement in every respect," and that, regarding the pending legislation, "obviously the administration does not work in lock step with the Congress. It fell to Marvin Baranson senior VP and general counsel at U.S. performing right organization BMI to

"Regretfully," he said, "I think that, the situation in the U.S. with respect to this proposed legislation is prim as for an the performing rights organize. tions are concerned

"We spent countless bours last year hasically not allowing this legislation to be voted upon, but a companion bill was recently put forth-a mirror image of the Helms bill, which is now

with the House Judiciary Committee. Berenson added, "It is basically a coalition not only concerning music performed and broadcast in restaurants and bars, but it also affects broadcasting of religious-type programming and performances in arenas. Really, they bave an incredible inmads in the role of copyright. "At this particular juncture, the performing rights organizations

RMI ASCAP, and SESAC intend to

fight this with everything they have. but it is an uphill fight. We have in the past called on our colleagues at [global copyright group] CISAC to assist us in our quest. We may be calling on them again. With respect to

violation of Berne. I don't think it's my place to comment on that." Eamon Shackleton, a director of conference organizer the Copyright Assn. of Ireland, said, "The impres

erty laws.

Ireland's chief justice, Liam Hamilton, moderated the afternoon

Shackleton added that this is a cru-

session of the conference

sion was that the Americans (are taking) the minimalist approach to international agreements Shackleton contrasted this with the

attitude of the European Union, as exemplified at the conference by European Commission copyright official Jörg Reinbothe, Shackleton said that Reinbothe was "definitely a man with a mission who has continued with the policy of all the Commission in seeking to maintain the traditionally high level of copyright protection cial time for copyright legislation in for European creativity. Ireland, "It hasn't been touched, in "He was very anxious to impress

effect, since 1948. That's how out of on the chief justice the importance of date we are." the role of judges in the protection Shackleton said the government's and development of intellectual propntellectual Property Unit, set up in

1993. "is still very much a small unit You're dealing with a hugely complicated, sophisticated area with very few resources and little in the way of public interest."



hu Geoff Maufield

B.I.G. AND BIGGER: As was widely expected, the new album from the recently slain Notorious B.L.G. spins a lofty number, ringing 689,500 units in its first official week. Since last issue's 6,000 units were street-date violations, it is appropriate to compare this sum with other first-week numbers moved during the SoundScan era, and from this perspective, the album's volume is, well, big. It stands as the second-largest opening week for a rap title ume is, well, big. It stands as the second-largest opening week for a rap title since The Billboard 200 adopted SoundScan data in 1991, eclipsed only by Snoop Doggy Dogg's 1983 debut, which jumped in with 803,000 units. This is also the largest opener since the Beatles' "Anthology 1." followed an ABC miniseries to a 805,000 splash in the Dec. 9, 1996, Billboard.

Knowing the morbid curiosity engendered by the East Coast vs. West Coast fracas, and the specific rivalry between the Bad Boy and Death Row labels, we'll state the painfully obvious and note that B.I.G.'s set is 3% larger than the first-week sum rung by 2Pac's posthumous Makaveli album (664,000 units) in November and 21% larger than the impressive 565,500 units

that "All Eyez On Me" rang up last winter when 2Pac was still alive. Remember, though, that timing is everything. A mere two weeks separated B.I.G.'s passing from his new title's street date, while more than two months stood between 2Pac's death and the Makaveli bow. During that inter-

im, bushels of previously released 2Pac albums were sold, especially during the two weeks that followed his demise.

COTNOTE: When news of the Notorious B.I.G.'s death swirled through the recent National Assn. of Recording Merchandisers confab, the buyer from one large chain said, "We've got to let the consumer press know that this isn't the music business, but gang against gang." Still, having been on this watch for not only the deaths of the two aforementioned rap stars, but also that of slain Tejano queen Selena-whose albums have seen a resurgence since the movie of ber life hit screens (see Latin Notas, page 37)—and the suicide of Nirvana front man Kurt Cobain, let me state that if I never again have to write about bow a gun affects album sales, it won't be too soon.

OSCAR'S WATCH: With its huge audience, the annual Oscars telecast has more impact than any awards show that is not devoted solely to music and even packs more of a wallon than we usually see from the World Music Awards and the Soul Train Music Awards. Thus, Celine Dion, who got two Oscar shots, earns the Pacesetter with an 89% gain (6-2, 196,000 units). sbow also picks up Madonna's "Evita" (49-34, a 45% gain); "Michael Flatley's Lord Of The Dance" (which shows a 17% gain despite 116-120 rank displacement); David Helfgott's Rachmaninov set (a No. 196 re-entry with a 27% increase); and the soundtracks to "Shine" (104-98, a 14% gain), "One Fine Day" (168-143, a 44% gain), "The Mirror Has Two Faces" (171-147, a 50% gain), and "The English Patient" (a No. 133 re-entry and a 96% gain). The 5078 gum, and the Enginet and debut of the hits set by "One Fine Day" purveyor Kenny Loggins may also benefit (No. 58, 22,500 units). We wonder, though, whether the 72% bounce by "That Thing You Do!" (139-90) stems from the Oscars' production number or whether this is continued momentum that the soundtrack has shown since the movie's video relesse.

UP AND AWAY: With the shopping power of Easter weekend, and, by no coincidence, a really fat March 25 release schedule, album sales are up over the previous week. Business is also up over the comparable 1996 week, which was (a) not Easter week, and (b) had Stone Temple Pilots' No. 4 debut with 162,500 units serving as the week's biggest new album, much less a Pied Piper than B.I.G.'s posthumous set.

These business factors fall squarely in the territory of "Duh," so the num-bers in this week's Market Watch speak for themselves (see page 85). Thus, it won't surprise you to learn that we had to adjust bullet criteria upward on

many of our album charts

What amuses me, though, is the way labels loaded up that March 25 slate compared with the lean March 18 schedule that informed last issue's chart, or the equally slim April 6 menu that will be reflected in next issue's Billboard charts. Does Easter draw traffic? The obvious answer is yes, but what I need to know is how many Easter baskets were adorned with the latest from GWAR, Entombed, or Savage Aural Hotbed, all of which fail to dent The Billboard 200, Also falling short of the big chart are critics' faves Spearh and Bettie Serveert.

HRO TO LAUNCH BOCK SERIES

respond to Collins' concerns (Continued from page 6)

Sebadoah, Duncan Sheik, Jill Sobule, Soul Coughing, Matthew Sweet, Wilco, and others.

Most episodes of "Reverb" will run 45-55 minutes and will feature performances by three acts interspersed with backstage interviews and other documentary-like content.

However, the commercial-free nature of HBO2 allows the program to he somewhat flevible with its format according to producer Chris Spencer. For example, the third episode will be voted entirely to Wilco.

Unlike shows on traditional broadcast and cable stations, "Reverb" will allow artists to perform without altering their explicit or controversial

"We're not sctively seeking out that kind of msterial, but we won't alter the work of the artists," says Spencer. "The fact that we don't have to worry about satisfying advertisers is helpful."

HBO has ordered 13 episodes of the

program, which is being shot in several small venues across the U.S., including New York's Irving Plaza. Tramps, Westbetb Theater, Under Acme, and the Supper Club; Los Angeles' the Viper Room; Boston's Paradise Club; Washington, D.C.'s 9:30 Club; and Minneapolis' First Avenue Initial production on the series began in mid-1996, according

While HBO has aired several highprofile music concert and longform specials in the past, "Reverb" is the first original music series in the pay channel's 25-year history. The programmer is hoping to boost interest in its Multichannel HBO service, which nsists of HBO, HBO2, HBO3, and HBO Family. About 60% of HBO's 20 million-plus subscribers also receive HBO2, reaching about 12 million U.S.

households "It will be interesting to see what kind of response this generates," says Spencer, "HBO2 is not tracked by

Nielsen, which means we won't get ratings. Hopefully, awareness will spread by word-of-mouth among the music

It was undetermined at press time whether HBO would air the series beyond its initial 13-week run.

Though "Reverb" is co-produced by Warner Music Group, it will feature sets from several other music compa-

"We are very aware that some may see this as a show for Warner acts, but at least 50% of the bands are from other music labels," says Spencer. "This is a credible show, not a sales tape for Warner

The launch of the show will be accompanied by a site on the World Wide Web, which will be located with-HBO's Internet site (http://www.hbo.com). Audio and video performance outtakes from the show will be featured on the Web site, as well as the text of some artist intervienre

PUBLISHERS ANXIOUS ABOUT CHANGES IN MEXICO'S COPYRIGHT LAW (Continued from page 1)

sound recordings "are per be considered [artistic] works. which are protected from copyright infringement.

Berman says Mexican officials have assured him that sound recordings are protected, but he adds, "The language of the law is ambiguous enough for us to be concerned. We cannot have an anti-piracy campaign in Mexico if the penal code does not include sound recordings as a protected work. Berman estimates that two illegal

cassettes are sold for every legal one in Mexico, a country historically plagued with chronic piracy. He adds that "officials at the highest levels" of the U.S. and Mexican governments are currently discussing the language of the law. He declined to identify the officials from either country who could be reached for comment Mexico's new law modifies the

country's prior copyright law, writ-ten as part of NAFTA talks in 1994. Like Berman, many executives of stateside publishing companies are deeply concerned with the Federal Copyright Law. The executives lament provisions in the law that they expect will hamper the publishing business in Mexico. Says Ralph Peer II. president/CEO of music publisher peermusic. "The gestation of this new law. even by Mexican standards, was highly abnormal. It was debated for a very sbort period of time, and it seemed to emerge from the hedges." Peer criticizes the bard-to-decipher

document for contractual restrictions with Mexican composers that be pre-dicts will "cause Mexico to be a lessdesirable place to invest in music. "There are shorn reductions in the number of years in which works can be assigned contractually, and there

is the inability to have exclusive-term agreements as we have in the U.S. Peer says that under the new law. there will be a 15-year limit for a pub lisher to exploit a composer's work. One beneficial provision of the law from the publishers' standpoint is

that it allows the creation of collection societies. Mexican publishers currently are mired in a lengthy lawsuit filed by Mexico's authors' rights society, Sociedad de Autores y Compositores de Música (SACM), over the right for SACM to be the only collection entity for mechanical rights. SACM bas withheld payment of performance rights monies to publish pending the outcome of the litigation Ron Solleveld, BMG Music Publis ing Worldwide VP of international. says the new law "provides for competition for whatever performance rights can be collected, and it also does not say that SACM has the sole right to collect mechanical royalties. But Penelope Matthews, ASCAP

director of international for the Americas, expects that SACM or "a kin to SACM" will remain as an important performing rights collector. She describes the new law as a "good first sten" toward more effective collection and distribution of performance rights Matthews notes that she expects the

elimination of discriminatory adminis trative fees for non-Mexican write Further, she anticipates that distrib uted performance monies for a work will mirror its performance activities. In the past, says Matthews, performance monies collected by SACM were distributed via a pyramid sys-

tem based on record sales

For his part, Berman also points out a positive provision of the new law. "It takes a giant step forward into the digital age," states Berman. reconfirms the distribution rights of transmission, which means that whatever technological development that might occur with regard to the transmissions of sound recordings, the owner of the sound recording has the exclusive right of distribution."

EUROPE EMBRACES GARFUNKEL'S HYBRID BOW

cial, bring a little bit of profile to Art's career-because his Sony deal was winding down-and hopefully glean a record for ourselves for our new start-up label. Art Garfunkel was very clearly a household name around the world, and we took the tack of introducing this record over-

"Art has been enormously hardworking and supportive of this proiect, and with the help and cooperation of Alan Bellman at 1MS

GAYLORD

neas

(Continued from page 6)

retool its programming to include lifestyle-oriented shows in addition to music videos; and Word Entertain ment, which will continue under the leadership of president Roland

"Blanton and Harrell have been in business for almost 17 years and have taken their clients to worldwide prominence through creative thinking, meticulous planning, and plain hard work," Gaylord president/CEO F W Wendell said in a prepared statement. "We believe they can take the components of our new Family Values Entertainment division, find new ventures, establish new partnerships, and eventually create one of the most valuable assets in the entertainment business in Nashville. Blanton/Harrell was founded in

1980, when Dan Harrell began managing his sister-in-law, Amy Grant. Smith and Chapman were both signed on as clients within that first year. Blanton/Harrell also founded Remion Records, built it into a success-

ful Christian label, and sold it to BMG in 1995, (Zomba purchased Reunion from BMG in October.) Blanton and Harrell recently bought back BMG's percentage of the management company.

[Intersound Media Services] in London, we were able to secure some licensees in the U.K. and throughout Europe."

minent among these was Virin Records, which released "Th Very Best Of" Dec. 2 in the U.K. Later that month, helped by Garfunkel's promotional visit and a TV appearance on BBC1's top-rated National Lottery Live" show, the album reached the top 40 and was certified silver for 60,000 sales. The British success represents the artist's best performance in this market (indeed his first chart showing at all) since "The Art Garfunkel Album"

in 1984. Virgin is also the licensee in Italy. while blanco v negro has the album

material for compilation albums will

come from the major's archives. Fur-

ther, says Shand, Eagle Rock is plan-

ning seven to 10 new signings this

Continued from page 6)

SHAND, BMG TEAM UP TO FORM EAGLE ROCK

for Spain, edel for Germany and most of Scandinavia, Arcade for France, and Zomba for the Netherlands. Those territories that have not released "The Very Best Of" will do so to coincide with Garfunkel's tour.

Teresa Harte, senior product manager for Virgin U.K., says the label was "not really surprised" at the album's success. "We released it in the lead-up to Christmas, which we felt was the perfect time for an olderstyle artist, and backed it with a lot of promotion with Art and a TV campaign lasting two or three weeks," Harte says. "We did quite a lot of coops with retailers."

Francis Currie, PD at Londonbased AC outlet Melody FM, says that the station did not embrace "The

product in the U.K., while Shand says he is now putting together a network

year, followed by 10 to 12 next year. Asked shout the signings, he points to the fact that Castle picked up REC Speedwagon, the Stranglers, and Cheap Trick at a later stage in their respective careers and adds, "We'll sign bands that still have a strong fol lowing, can tour and sell out shows, but who have fallen off the majors' radar

The first of them, he states, will be ced later this month Shand argues that Castle will be able to attract a higher caliber of acts because of the televisual arm, to be overseen by Kempin, and the synergies this will produce in conjunction with the record operation.

He states that the company wants to be involved in televising "five to eight major music events a year" and in exploiting the subsequent video rights. BMG will distribute Eagle Rock

of independents to work through in the rest of the world. U.S. product will go through "a joint venture we're about to nut into place

Eagle Rock has set up a continental European office in Hamburg and, Shand says, will take premises in New York to coordinate U.S. activities. Very Best Of" only because "we tend not to play live albums, because of the ambience of the live crowd. But Art is an artist with whom we have a natural affinity, right back to albums like 'Angel Clare' and even tracks

that weren't released as single: Angie Howe, a partner at Track Records in York, a retail outlet and mail-order business, says that the album "sold well before Christmas" in the store, helped considerably by Garfunkel's "Lottery" appearance. She notes that the audience for the record is typically "35-plus.

We're quite pleased with the way the record's been treated by our licensees," says Leon, "and on the heels of this success, we've been able to secure additional licenses in Southeast Asia" [via the newly formed TigerStar label, whose president is former Chrysalis Records cofounder Terry Ellis]. Hybrid is close to confirming deals in Australia, New Zealand, and Japan, while EMI will release the album in Canada simultaneously with the U.S. launch date. Leon save Hybrid's U.S. market. ing plans for the album include "an aggressive, personal-appearance TV campaign backed up with some consumer advertising to build a story for radio." A single, "Grateful," will follow four to six weeks after the album and will be aimed at on adult and pop formats. This track is also being promoted in the U.K., although no commercial release date has been set yet.

As for Garfunkel's expectations, he says, "I've been around long enough to know that success is very arbitrary: It just happens to land on you or not. The fame thing taps you on the shoulder only when you least expect it so I never think about that What's important for me now is delivering the best live show that I can and continuing to build my audience.

Nonetheless, Garfunkel, the father of a 6-year-old, has also been in the studio recently. His "Songs From A Parent To A Child" is due in May from Sony Wonder. Hybrid which has a staff of eight

will release no more than six projects per year, according to Leon. going to be focused on new artists and nore event-driven records," he says. Among other records in the works are two compilations based on this year's Further Festival and a companion album to an IMAX film about the Amazon, with music by ex-Grateful Dead drummer Mickey Hart.

Assistance in preparing this story was provided by Terri Horak in New

'VH1 HONORS' SEEKS TO SAVE THE MUSIC IN SCHOOLS (Continued from page 6)

"VH1 Honors" viewers to donate their used musical instruments to local school systems and will facilitate a program to collect donations to buy new instruments for schools. VH1 Honors" will draw attention to

the cause throughout the event, which will feature a blend of current hit material and classic songs performed by participating acts, according to Sykes. "This is always a night for incredible

once-in-a-lifetime collaborations," says Sykes. "Expect to see some wonderful first-time partnerships between the artists. Among the collaborations on tan are

the teaming of Crow, Levon Helm, and Emmylou Harris for a version of the 1968 hit "The Weight," Dion and child prodigy Tricia Lee on "To Love You and Winwood and Chaka Khan on the 1986 hit "Higher Love." The show will conclude with an all-star per formance of a still-to-be-determined classic song, according to Sykes.

Save the Music joins another recen ly launched music-education charity, the Mr. Holland's Opus Foundation which was founded by composer Michael Kamen (Billboard, Jan. 11).

BUILDING ARTISTS

"We designed Save the Music to put instruments back in the hands of public schoolchildren across the country, says Sykes, "At a time when school budgets are being cut back dramati cally, this is important. We feel that this is an opportunity to launch a program that helps rebuild music programs in American public schools . . . Music education builds artistic ability and overall brain power among our

children.

Though "VH1 Honors" has benefited a different organization in each of its previous events. Sykes says that Save the Music will now be the permanent charity of the annual show. "There have been so many great

causes to support, but rather than write s check here and there, we believe that this is a natural for us. says Sykes. "It makes sense for us to embrace a cause that really is germane to what we do every day.

The goal of Save the Music is to collect 1 million instruments for schools over the next five years, according to Sykes. "VH1 Honors" is expected to raise about \$250,000 for the purchase of new instruments. A large percentage of the proceeds from the event will go to the Los Angeles Unified School

The charity has already been implemented in school systems in New York. where the music programmer, in conjunction with Time Warner Cable, has collected numerous instruments.

District

including three grand pianos and a trombone The program will expand to more school systems, including Los Angeles, Detroit, and Boston, in the coming VH1 has prepared an information kit

on Save the Music that it will send to cable operators and school systems Participating cable-system operators are expected to air localized spots promoting the charity.

FRENCH REVIVE VALUE-ADDED TAX CONTROVERSY (Continued from page 6) campaign that he was in favor of a Zelnik complains that France has

lowering of VAT on music. He revisited the theme in a TV interview at the end of March in which he advocated a lower VAT rate of 5.5% instead of the current 20.6% on multimedia services and products such as CD-ROM. We are delighted to hear about a

possible lower VAT rate on CD-ROMs, because music is one of the elements in the multimedia mix," says Patrick Zelnik, president of French labels body SNEP, "but this low rate must also benefit audio CDs."

been slow in getting its European partners to back Chirac's stance on the VAT issue, and he calls for government action to keep the subject on the EII's political agenda. Such a task does not appear easy.

Mario Monti, the European commissioner in charge of fiscal issues. difficult to reach." Stephane Martin, chief of staff at

recently said that the unanimity of all 15 EU members required to change definitions of cultural goods "seemed

RIGHTEOUS BABE AN INDIE SUCCESS STORY (Continued from page 78) The domain, initially skewed to with bassist Sera Loo and drammor women, has expanded to include more

men as her sound has gone harder and her profile higher. But while curiosity may be piqued by magazine profiles or radio play, it is the live show that seems to cer ent DiFranco fans for life. "Living In Clip," DiFranco's first live album, aims to bring that experi-

ence to more people. "It was the most obvious idea in the world, which is why I probably didn't think of it until now jokes DiFranco about the live idea, "I mean, I'm a live artist. Duh.

The two-disc set, packed with a 36nage color booklet, features tracks recorded at some two-dozen ven most during her spring/fall '96 tous Andy Stochansky. The songs, wellknown and obscure share the trait of varying widely from their studio counterparts. "I feel like this is them as they really are," DiFranco says Also included is one new track, the

irresistibly edgy "Gravel," which will be included on DiFranco's next studio set, due this fall. The first single and video is "In Or Out.

"I can't stop," DiFranco says of her prolific bent, "I'll keep making music until someone makes me stop. I love what I do, and if everything else that goes along with making music went away, I'd still be standing onstage in some dive, singing over the chatter."

the French Ministry of Culture, comments that if Chirac has decided to back the idea of lower VAT on multimedia, it gives "a greater political leverage" to the issue. However, industry sources note that if the Ministry of Culture is sympathetic to the notion of a lower VAT rate, it is the Ministry of Finance that makes the decisions-and the two have different agendas.

Martin says that the music industry "needs to give an international perspective to the movement, otherwise the European Commission will always consider that the VAT issue is nothing but a French issue. Martin urges the music industry to

present a united European front and expresses his regret at the ostensible lack of commitment on the issue from artists and consumers across Europe. Zelnik counters that "record companies are launching an information campaign to draw the attention of artists on this issue '

Zelnik says he expects French retailers to support the fight for a lower VAT rate. Eric Baptiste, president of radio group Vive La Radio, says he plans to "mobilize radio sta-

tions in France and across Europe. Zelnik adds that the International Federation of the Phonographic Industry "has made [VAT] a priority, and lobbying actions will take place this year at a European level."



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Author Jim Pettigrew is a former publicist for Capricorn Records and director of public rela-

tions for the Atlanta Symphony. The Billboard Guide To Music Publicity," is available now for \$18.95.

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The Real Deal: How To Get Signed To A Record Label From A To Z

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top creative and business profes-"The Real Deal," will be availde in May 1997 for \$15.56.

Cindee Weiss has been promoted to associate advertising production manager of the Top 40, R&B, and Rock Monitors. Weiss, who is also the advertising production coordinator

for Billboard will continue to work for all four publications. Weiss joined Billboard's production department in October 1991 as a temp. She continued to grow with the company comedy clubs around New York.

and then a permanent production assistant in 1993, In 1995, she was promoted to advertising production coordinator for Billboard. Weigs received her bache-

lor's degree in Theater Arts at the New College of Hofstra University. In her spare time, Weiss can be found performing in

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Hey Paula: You Waited So Long

ng," but that shouldn't interfere with congratulating Paula Cole on the exceedingly high debut for her Imago single. "Where Have All The Cowboys Gone?" It's her first Hot 100 entry, and it bows at No. 17, good enough to be the Hot Shot Debut by a country mile.

It's been a long road for Cole, whose first album was lost in the shuffle when Imago lost its distribution deal with BMG. Although the album was rere leased through Warner Bros., it no charted on The Billboard 200. Her second album, "This Fire," peaked last issue at No. 65 and is likely to rebound, thanks to her new hit single Cole is not the first Paula to do well on the Hot 100. Exactly 34 years ago

glee hetween 1989, 1991

its label debut on Mercury.

this week, Paul & Paula moved 10-9 with their second single, "Young Lovers," just as their former No. 1 hit,
"Hey Paula," slipped off the chart. And Paula Abdul is the
most successful Paula of all, with six consecutive No. 1 sin-

NOT A SECRET: This is a week Savage Garden will ember. The Australian duo collects its first top 10 single in the U.S., as "I Want You" (Columbia) moves 13-10. The same title, which was the best-selling single in Australia last year, debuts at No. 1 on the Canadian singles art. A newer release, "Truly, Madly, Deeply," moves to No. 1 on the Australian singles chart, while the duo's selftitled album enters the Australian album chart at No. 1 Another Australian act is making an impact on the Modern Rock Tracks chart. INXS carns Airpower status and moves 19-17 with "Elegantly Wasted," the title track from

B.I.G.G.E.S.T: As expected, "Life After Death" takes e biggest leap to No. 1 in the history of the Billboard album chart. The posthumous release from the Notori-

ous B.I.G., on the Bad Boy label, debuted at ? issue because of street-date violations, preventing it from entering at the top, but allowing it to break the record set by Pearl Jam's "Vitalogy," which jumped 173-1 in Decem-ber 1994. That album debuted at No. 55 due to a release on vinvl. It then fell to No. 173 and rose to No. 1 as the CD was issued.



by Fred Bronson

The success of "Life After Death" means that the Bad Boy label has a lock on the No. 1 positions on the Hot 100 and The Billboard 200. Over on the singles chart, "Can't Nobody Hold Me Down" by Puff Daddy (Featuring Mase) is on top for a fourth week. Ironically, Sean "Puffy" Combs wanted to be an artist before he founded Bad Boy, but realized he couldn't sing. That led him to an internship at Uptown Records where he eventually became VP of

A&R. When he was dismissed from Uptown, he took Bad Boy to Arista and has built a powerful roster of hitmakers, including Faith Evans, Total, 112, and the late B.I.G. Comba has turned out to be not just the label's founder but its most successful artist on the Hot 100.

ON BLOND: With just three weeks to go until the 1997 Eurovision Song Contest, one of the 25 songs entered in competition has already achieved top five status in its native try. The most successful '97 Eurovision entry to date is "Bara Hon Alskar Mig" by Blond, a male trio on the BMG-distributed Rival label. The song translates "Baby I Would Die For You," and once you see the group, you'll know where the name comes from. All three members have hair that is . . . well, blond, of course.

CAPITOL IDEA; Tanya Tucker celebrates the beginning of her third decade on the Billboard album chart with the debut of "Complicated." Her first album appeared on the chart the week of March 30, 1974.

MARKET WAT

VEAR-TO-DATE OVERALL UNIT SALES

ı	TOTAL	161,126,000	177,914,000 (UP 10.4%)
ı	ALBUMS	136,016,000	147,687,000 (UP 8.6%)
ı	SINGLES	25,110,000	30,227,000 (UP 20.4%)

ALBUM FORMAT								
	1996	1997						
CD	96,887,000	112,145,000 (UP 15.8%)						
CASSETTE	38,685,000	35,222,000 (DN 9%)						
OTHER	444,000	320,000 (DN 27.9%)						

15,613,000

LAST WEEK 13 601 000 CHANGE UP 14.8%

THIS WEEK

12,769,000 CHANGE UP 22.3%

12 770 000 AST WEEK

10.891.000 CHANGE UP 17.3%

THIS WEEK 10,486,000

CHANGE UP 21.8%

2.843.000 AST WEEK 2.710.000

CHANGE UP 4.9%

THIS WEEK 2 283 000

CHANGE UP 24.5%

DISTRIBUTORS' MARKET SHARE

	WEA	INDIES	POD	UNIVERSAL	SONY	EMD	BMG
TOTAL ALBUMS	19.1%	18.1%	14.1%	12.8%	12.6%	12.4%	10.8%
CURRENT ALBUMS	17.4%	16.3%	13.5%	13.8%	11.9%	13.9%	13.2%
TOTAL SINGLES	19.9%	6.6%	20%	7%	11.9%	8.4%	26.2%
ROUNDED FIGURES						FOR WEE	K ENDING 2/30/9

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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DAISY DUCKET

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39+(0)362+54.44.24 - PH 39+(0)362+54,44,35 - FAX LIDIA BONGUARDO

JAPAN

213-650-3171 - PH 213-650-3172 - FAX AKI KANEKO



THE hear 1907, 1997

an Ballard, produced by James Newton Howard,

INSPIRATION WISHIN' YOU WEEK HERE JUST YOU 'N ME
E ME NOW THE ONLY ONE WILL YOU STILL LOVE
TO BREAK LOOK AWAY

TO BREAK LOOK AWAY

BEGINNINGS

FORTHCOMING 30TH ANNIVERSARY TOUR THIS SUMMERI

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